

TWENTY-FOUR PAGES



THE NEW YORK



# DRAMATIC MIRROR

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SOL SMITH RUSSELL



## THE MATINEE GIRL.



There will be no more matinee idols in about another season. That is to say, the broad shouldered, black mustached, dashing dare devil hero of the play is going out.

In his place the Matinee Girls are enshrining Maude Adams, Julia Marlowe, Ethel Barrymore and a lot of nice girls, whose frocks they are copying and whose photographs they are framing in silver for their dressing tables.

It is odd how everything becomes old-fashioned; even a fad. But it is a woman's era and we are finding women more interesting.

Take Lillian Russell's articles on the training of a comic opera singer. I don't know anything that has ever been done by a New York newspaper calculated to do more good for women than these heart to heart talks on the subject of exercise and cold showers and the right things to eat.

Women will read good advice for a life-time without heeding it if they haven't an object lesson. But Lillian Russell, in her superb triumph over the file that come with adageous tissue and business and over-doing, is a splendid woman to whom you couldn't be reached in any other way than this.

More than that, Miss Russell is giving a lot of true home truths, briefly put. "Age is in the muscles," she says; "keep the muscles young." "Illness is age," she preaches. "Discontent, worry and irritability are what make women ugly and old."

Talking of plasma conversations, there are lots of good things said by those people who get tangled up in the mesh that Cupid throws around so cleverly during the dog days.

Outside the Matinee Girl's window down at Allenshurst a few evenings ago she heard this choice bit of conversation:

"Just one?"  
A long silence. Then a gurgling struggle.  
"How dare you!"  
"I couldn't help it!"  
"I'm going in."  
"Please, don't!"  
Another gurgling disturbance.  
"You're very rude!"  
"Why, it's only a kiss!"  
"Yes—but it spoils everything!"  
"Spells—what do you mean?"  
"Why, kisses are only interesting when they are unkind!"  
"Great Scott!"

And that is the way I felt about it. But as there was considerable more gurgling before the plasma was vacated, I presume that the argument was not settled by this aphorism of one of Jersey's Summer girls.

But trying to go to sleep with the ocean tumbling in on the beach every few seconds and the moon shining across the wall, the Matinee Girl couldn't help thinking over the words of the Summer Girl, with the result that she made them the text for a poem which she inscribed on a pad next morning. It was the

## BALLAD OF THE UNKISSED KISS.

Love and its language are awfully tame;  
Promises, vows, are silly as sighs.  
Pleasures are only a silly game,  
Pains to see through, as an old child.  
Nothing there is of the dim paradise  
That comes with the wonder of what we've missed.  
The peach on the branch is the rose we prize;  
Sweet is the kiss that was never kissed!

Poets strive on for a feeling fame,  
Gazing at stars in the empty skies,  
Laurels to wreath round a name—writ name.  
Jewels and gold for some suffer.  
But, oh, for Joy in a newer guise  
Than it came when at Eve the serpent hissed.  
Ponder well on the maxim wise:  
Sweet is the kiss that was never kissed!

Fairest the rose on its stem alone,  
Fragrant bloom till the last leaf dies;  
Lips and roses are much the same.  
Butterfly Cupid slips and flies.  
Off on a hunt for hearts he hies:  
Little Love is a artist.

The moon we cry for we desire;  
Sweet is the kiss that was never kissed!

179001.

May Yohs certainly had the eloping habit, and it is the queerest of the lot and the hardest to cure. Once get this eloping microbe in your system and you'll never be content to settle down to an ordinary existence. You'll

have to be up and away with some one of the opposite sex before any length of time elapses.

But May Yohs had a fad for running off unexpectedly and the record of her elopements is positively paralyzing. She began early and kept up a fast and furious pace. It didn't matter who she ran away with so long as she left town with somebody.

A cruel Western paper said in reference to the last elopement of "Mr. and Mrs. Smith" that it was difficult to see why Smith left home, but this was what might be called a low sort of joke.

But eloping isn't what it used to be. It has lost all its old sentimental charm, and the fashion has died out with many more extinct customs that never amounted to much.

The old style of eloping with a coach and four in full pursuit or on horseback was a bit exciting, but nowadays it seems to be a case of going over the ferry to Hoboken. And there's no romance about that.

Every dog has his day, they say, and the chorus boy at last is being recognized as a new theatrical type of importance and interest. Society has taken him up and he is being invited out and made much of generally.

London long ago took up the American chorus girl, feted her and invited her to garden parties and things, but the chorus boy was always an overgrown supe who lingered in the background in clothes that didn't fit.

But society, that never smiled upon the chorus girl, has taken to the chorus boy. Even at the love feasts that the Strollers gave to bring the stage and society together one looked in vain for a Trilby or a Maudie pouring tea for a young man in red socks.

The chorus boy made his debut in Florodora and now we are having him in vaudeville, continuous, roof-garden and everything else.

Next season, I venture to say, we will be inundated with an epidemic of well dressed chorus boys, attitudinizing and singing and dancing and making all kinds of a hit.

Thank goodness, we are to see the last of the awful male supe of comic opera, carrying a spear as though it were a hod and chewing tobacco grimly in the garb of a Roman senator.

A type well worthy of immortalizing in a Clyde Fitch drama is that of the Summer boarding house landlady who thinks taking boarders is common and is always apologizing for it.

She always makes a point of dressing to the top notch in her endeavor to emphasize the idea of her gentility upon the boarders. And once invites her confidence and she'll tell you the whole story.

But there is some mystic bond between Summer time and overdoing. At any number of places you find people paying big prices for wretched food and miserable accommodation and not seeming to mind it in the least.

But there is always the chance to put on a few gowns and pin a bow knot in one's hair and be happy. People will sleep in a garret and dine in a cellar if only they have this chance to put on clothes and trail them around beatifically.

Of course, men don't do this, but the American woman consecrates her Summer time to clothes. You will find her burning sacrificial fires at the altar all over the coast and in the mountains, where the cows look over the wall amazed at the new styles and the kangaroo shape.

Mrs. Harry Miner, who was Annie O'Neill, drives through the roads near her Summer resting place in Allenshurst. She is still tall and slim and pale, not much changed from the days when she first made her stage appearance and outshined everybody by retaining her own name on the programme, instead of adopting a more elegant title.

She dresses in white and her complexion seems to withstand the sun and takes on none of the tan that marks the Jersey coast Summer maidens this year.

Marshall Wilder is an indefatigable roof-gardener these nights. You find him rooting for Japanese juggling and sword swallowers and listening dumbly to turns that originated in the year One.

But once the lively entertainer gets a group around him all attention departs from the stage performance and every one listens to the anecdote and story that bubbles from this human joke foundry.

If any one ever saw Marshall Wilder in an ugly mood or heard him say an unkind thing of any one, he is yet to be discovered. This little man is a living, breathing stream of cheerfulness and good heartedness and kindness toward all humanity.

It is something to cultivate that spirit of good fellowship and good will to all that shines out so steadfastly in the lives of some few choice beings, who seem not to know the meaning of discouragement or failure or ill will.

Too many of us get grouchy in our battles with life and don't take pains enough to hide the wounds that have been left in our hearts. To manage to eradicate them and to smile and joke and laugh over the riddle of existence is to do a good deed for every one with whom we come in contact.

I never meet Marshall Wilder but I go home thinking how ridiculous it is to waste time repining over the disappointments of life, when one has only to laugh at the world to get back a harvest of smiles in return.

THE MATINEE GIRL.

John Turton, leading juvenile, Minn. . .

## NEIL BURGESS' TOUR.

Neil Burgess has decided to tour under his own management next season and has engaged Dr. W. A. Drowne, formerly manager of the Russell Theatre, Ottawa, to be his business manager. Mr. Burgess will devote himself to his perennial success, The County Fair. An entirely new company will support him. Emma Pollock, who has been appearing in the English music halls, returns to this country, under special engagement, to play the part of Taggs. Among the others in the company will be Sherman Rowles as Otis Tecker, Harry S. Robinson as Solon Hammethead, Charles Blank as Joel Bartlett, Edmund Burroughs as Tim the Tanner, Harry H. Norman as Bill Barker, Mahyl Wright as Sally Greenaway, and the Transatlantic Four. Vincent Saville will be assistant manager; Charles Ross, carpenter; William Armstrong, machinist, and Will Quinn, hostler.

## AT THE KNICKERBOCKER.

Sir Henry Irving and Ellen Terry will open their engagement at the Knickerbocker Theatre Oct. 21, and will remain three weeks, presenting a repertoire consisting of Coriolanus, The Merchant of Venice, The Lyons Mail, Charles I, Louis XI, The Bells, Nance Oldfield and Waterloo. Beginning Nov. 11, Maude Adams will appear at the Knickerbocker for ten weeks in the new play by J. M. Barrie, with tri-weekly matinees of As You Like It and a few performances of L'Aiglon. After Miss Adams leaves, William Gillette will revive Hamlet.

## VON SONNENTHAL TO COME AGAIN.

Adolf Ritter von Sonnenthal, the noted German tragedian, who visited America in the season before last, has been engaged by Director Heinrich Conried, of the Irving Place Theatre, to play here again next Spring. The engagement will be of but two weeks' duration, and it is said that the star will receive a record salary for his performances. The season will open with six performances at the Irving Place Theatre, and one performance each will be given in Chicago, Philadelphia, Boston, Cincinnati, Milwaukee and St. Louis.

## FRANK M'GLYNN TO STAR.

Frank McGlynn, who has achieved success during the past three seasons in Under the Red Robe and Rupert of Hentzau, will be among the new stars of the coming season. Mr. McGlynn has secured the Western rights to John A. Frazer's drama, In a Woman's Power, and will produce it on the road with an excellent cast and complete scenic equipment.

## ANNIE WARD TIFFANY INJURED.

Annie Ward Tiffany was severely injured on July 19 by falling down a winding stair case in her cottage at Buzzard's Bay, Mass. It was feared at first that her injuries would prove fatal, but her physician states that the crisis is past and that she is on the road to recovery.

## ENGAGEMENTS.

Frank Hennig, by W. G. Smyth, for the McLean-Tyler company.

For the Chase-Lister company (Northern): Clint and Bessie Robbins, Gertrude Hilliker, and B. W. Danter.

For the Chase-Lister company (Southern): Minnie Seward and the Levey Sisters.

Olive Ulrich, for the title-role in The Girl from Paris.

Walker Clifford, for A Runaway Girl. Mabella Baker, for Sis Hopkins.

Estelle Wentworth, for the Lulu Glaser Opera company.

Florence Ashbrooke, re-engaged for When London Sleeps.

Donald Brine, for The Chaperons.

Melvin Hunt, for Petronius in Benedict's Quo Vadis.

Adam E. Fox, for The Gay Mr. Goldstein.

Henry L. Keane, with Joseph Jefferson.

By W. E. Flack, to support the Brothers Byrne in Night Bells: Harry E. Baker, Charles F. McCarthy, Tom Sawyer, Charles Bardell, Harry Bardell, Eddie Bardell, Allen Schrock, Frank Rice, Tom Seaton and Vic Aldrey, Art and Al Greiner, James A. Harris, Larry Vondale, Clyde Lether, the Brothers Gonzalez, Henry C. Kammmer, Billy Dale, Mike Monahan, Val Dunston, Marie Louise Clayton, Josephine Clayton, Maud McCarthy, Grace Baker, Fanny Monahan, W. J. Hand, musical director, M. J. Byrne, representative; Ralph Root, agent.

By Phil Hunt, for Tennessee's Fardner: Will W. Ormazza, Kraft Walton, Randall Evans, Joseph Patton, Frank J. Hill, Daniel Shoshan, Tom O'Brien, George Mansfield, Fanny Curtis, Florence Weston, Helen Harcourt, the Quaker City Male Quartette, and Will Gardiner as advance agent.

Phil Maher, as leading man with the Frank H. Long company.

Anthony Andre, by Wagenhals and Kampner, for the Modjeska-Louis James company.

A. J. Edwards, for Fogg's Ferry and Coon Hollow.

Clyde Hess and Emelie Hess, for Pennsylvania.

Alfred Mayo, by Lederer and Leavitt, for the Chamberlain in Massappa.

Edder and Edith Bowers, for leading comedy and soubrettes, with Nathan Appell's company.

For the Fenberg Stock company: Joseph D. Clifton, June Agnot, the Cullenbines, Lee Sinclair, Murphy and Mason, John T. Howell, Biz Mackay, Loretta Van Bloom, Stella Sylva, Hugo Imig, Red Crowder, Joseph L. Francisco, Harry Brame, the Canada, the Newton Trio. Season opens at Cortland, N. Y., Aug. 26.

Margaret Bland, for Dolores in the Florodora touring company.

## GOSSIP OF THE TOWN.

Gus Huse became a professional in 1895, when he won his first credentials as a comedian depicting a wide range of characters. One of his best bits of acting was as one of the three wise men in Mayo's Puddin'head Wilson. Mr. Huse will enact the same role with Shipman Brothers' Puddin'head Wilson company the coming season.

George Cross, who won renown the past season as press representative of the Casino, is acting in a like capacity for Morris and Hart's When We Were Twenty-one.

Daniel Frohman sailed from London for New York last Friday, having secured plays by A. W. Pinero, J. Comyns Carr, Sydney Grundy, Max Pemberton, and Guy Boothby.

The will of the Hon. Eric Lascelles, the English "titled showman," who died recently, shows an estate valued at \$185,000.

Aida will be the opening bill of the Castle Square Opera company's season at the Broadway, beginning Sept. 16.

John C. Fisher and Thomas W. Ryley yesterday purchased and copyrighted the music and words of a new quartette composition, entitled "Florodora," the first song of musical feature accepted out of half a hundred offerings of this title. The words and score of the new work are by Eugene Walling and Meyer F. Elmelgh.

Frank Keenan has completed arrangements for production of the Hon. John Grigby, in which Sol Smith Russell last appeared. Mr. Keenan's conception is said to differ from that of Mr. Russell, who patterned the picturesque barrister after Abraham Lincoln. Mr. Keenan has enhanced the love interest of the piece, and has made other changes calculated to improve an already effective play.

The opening of the season at the Metropolitan Theatre is announced by Manager Henry Rosenberg for Aug. 28, when J. Harvey Cooke will appear in An Actor's Romance.

Norman Lee Swartout, a Rochester, N. Y., amateur, will make his professional debut next season as a member of James K. Hackett's company.

Ethel Houston Du Pré, of Houston, Tex., a prima donna recently discovered by Henry W. Savage, will make her New York debut with the Castle Square Opera company during their engagement at the Broadway Theatre in September. Miss Du Pré has studied in Paris and has sung successfully abroad.

Vaughan Kester, who was one of the managers of the course of modern plays at the Carnegie Lyceum and who is a brother of Paul Kester, the playwright, has just completed a new novel, entitled "The Manager of the B. and A.," which will be published shortly by Harper and Brothers.

Kirke La Shelle has begun to prepare for his elaborate production of Arizona at the Academy of Music by placing thirty horses in training for the stage at a nearby horse farm. The equine dramatic school is under the direction of an ex-servant of cavalry, and the pupils are said to be progressing rapidly in their studies.

Robert Fitzsimmons, the pugilist-actor, has written a book on "Physical Culture and Self-Defense," which will be published in the Autumn by Drexel Biddle, of Philadelphia.

A Soldier of France, the operetta by Grant Stewart and J. Sebastian Hiller that was produced with great success at the Christmas Gambol of the Lambs' Club and afterward by Cecilia Loftus, is being converted into a three-act piece by its authors, and there is a probability that De Wolf Hopper will use it as a vehicle for his re-entry into stardom.

J. Sebastian Hiller retired from the musical director's chair of Florodora at the Casino last week. He will have charge of one of the Florodora companies next season.

Edith Yerrington, the Willie Van Astorbilt of the original The Burgomaster company, now playing in Boston, will spend her vacation at her home in Winona, Minn. Her little son, Jack, who is already well known in the profession, is there awaiting her.

Manager L. Drayton Bates, of the Rockland Opera House, Rockland, Mass., was the guest last week of J. Sebastian Hiller at the Lambs' Club.

Edwin Bestell, well known as a Shakespearean actor, will depart from his usual repertoire this year and will present a new version, in five acts, of Don Quixote de la Mancha. Moses and Hamilton are painting an entire equipment of scenery for the production, new costumes are being made and special pictorial paper is being printed. The company will open at Utica, N. Y., on Sept. 18.

Rehearsals of Jules Murry's companies will begin as follows: The two Morrison's Faust companies, under Lewis Morrison's stage directions, in this city, Aug. 19; Lewis Morrison in Faust, at Halifax, N. S., Sept. 9; Lost River, under direction of Joseph Arthur, in this city, Aug. 7; Archie Boyd, in Vermont, under direction of Charles Barnard, in this city Sept. 2.



HAMLET.

The treatment of Hamlet in a work on pathology must be as fruitless as the time spent by a medical man on Spencer's "Philosophy of Style," or as any observation by Herr Tschakovsky to our tailor. Had Darwin sought direction in Hamlet rather than in the ape, it is safe to assume that he would have been satisfied equally, as a refuge from the intrusion of mental physiology, toward legislation. Even Wilhelm Meissner throws more light upon the "stage" than is thrown by the average physician's monograph, and gives infinitely less displeasure.

The very ambiguity of the term insanity, coupled with the insufficiency of verbal exposition, precludes any reliable inference. One definition would let loose nine-tenths of bedlam; another would put in asylums nine-tenths of the world. Nordau exaggerates; nevertheless there is a pretty universal monomania, and it is unlikely that the poetic concept so lifelike at Elsinore "bodies forth" less than mortals. More of this petty aberration than is allotted to every one he had not. If tyros are perverse, let not the knowing trouble to discomfit.

Hamlet is a mirage of evolved humanity. All are essenced there. How well developed depends upon our worth; to see the inverted characterization comprehends a knowledge of self, and Shakespearean subtleties and awful grandeur. It seems to me that altruistic complexity is the general cue. Here, indeed, is a gross solution of the riddle of life. In him we see a being capable of making countless adjustments of means to ends. His mind is neither a prodigious hodge-podge nor a factory of incoherence, but a fountain, nobly set, whose waters, coming from profoundest depth, burst into the open in phosphorescent scatterings upon an unsympathetic soil.

Hamlet was that fated one of millions to objectify morality in a world of confusion and materialism. He is presented to us at the age of thirty as—

The courtier's, scholar's, soldier's eye, tongue, sword;  
The expectancy and rose of the fair state,  
The glass of fashion and the mold of form,  
The observed of all observers.

His father's death causes little change of character, but great change in his moods. "I have of late, but wherefore I know not, lost all my mirth, forgone all custom of exercise." Now, Hamlet is never less than a philosopher. Frequent descents are made into the metaphysical, and deductions invariably form the abstract. This animated bundle of generalizations apperceives everything as the exponent of an idea. The change is not born of the calamity, but of the instinctive suspicious feeling that we are unmistakably shown. He is not thereafter a lunatic and misanthrope, but a thinking and pitying lover of mankind.

The blight caused comparatively little anguish. Yes! Ah, but the depravity! That is what sends our hero into those wondrous flights through the ethereal, and colors his actions and speech with melancholy. That is what makes him now alert, then seemingly depressed. It tells us why he is to one "mad," to another thoughtful; it tells us why before some he puts on an "antic disposition," but toward Horatio has a confidential air. His grief is not personal, but, as with Brutus, "for the general."

Insanity and a show of wisdom are not incompatible, but insanity and consistency, the terms which fairly describe him, are at variance. Keeping in mind the terrible problem that faced Hamlet, what evidence can we find for a plea of insanity? Absolutely none. The vital and conscientious soliloquizing, while abstractly constitutional, become simply superficial nominalism when real events are considered. To Shakespeare, complexity in character meant the skillful treatment of a great number of details, to produce vividness. He was always a bold delineator. Can we mistake Lear's meanings for mental soundness? No. How different is Hamlet! Then why the uncertainty? It is because Hamlet is an infinitely more complex creature. Deprived of reason based upon sound judgment, we would have in Hamlet pathology, but no pathos; a man fit for the asylum, not the stage, and one with scarcely any motive. Ophelia certainly goes insane; the dramatic personae is too limited, and it would be wholly inartistic to have a tragedy built about two maniacs.

Goethe represents one radical belief. He held "that Shakespeare sought to depict a great deed laid upon a soul unequal to the performance of it." Others assert that Hamlet was subjectively weak. However, there are a number of passages which show that he was both strong and weak, subjectively and objectively.

When the text is cleared of interpolations to "enemy," we see that Hamlet is an embodiment of the whole gamut of human thoughts, feelings and volitions. Every soliloquy is a model of subjective strength, while in the speech, "For there is nothing either good or bad, but thinking makes it so," we discern weakness. The emotional part of Hamlet's mind receives no consideration at the hands of most commentators. Though perfectly controlled, and, consequently, visible only by the sharpest scrutiny, it is always intact.

The prince has also a will, for from where else spring the grand displays of action? Hamlet is no weakling. The ghost's information and exhortation would have meant insanity to one less strong. He listens attentively, boldly challenges, questions directly and follows, but is not quite certain whether it is "a spirit of health or goblin damn'd."

The ghost does not direct further than to say, "Howsoever thou pursuest this act," but

Hamlet begins immediately to seek for ways and means. Now, the somewhat superfluous five journeys, and the effect of Shakespeare's "two clocks," give the impression of the passing of considerable time. But, in fact, less than two weeks elapsed after the commencement of the second act. In that time he shows wonderful practicality, in the management of the "mouse-trap" play, and the admonishing of the actors; and objective strength, in killing Polonius, boarding the pirate, settling Rosenkrantz and Guildenstern at Ophelia's grave, in stabbing Claudius, and during his last moments. What one does not do is also a good criterion for judging strength. Hamlet was cautious and achieved his end.

Again, Hamlet is not another Edgar. There was no necessity for his feigning. Rather, others feigned to him. Had he feigned, his remarks would have been intentionally illogical and misplaced. And how could he feign when it so frequently happened that there was no one present?

Hamlet's only weapon was irony and he used it effectually. Hamlet was the instrument of a cause.

Had I but time—as this fell sergeant, Death, Is strict in his arrest—O, I could tell you— But let it be, Horatio, I am dead; Thou livest; report me and my cause aright To the unsatisfied.

Horatio does not tell. Every one must learn for himself. This miracle of synthesis wages war against the world. Profundity and melancholy are peculiarly intertwined, and lo! a pen picture of "the good, the beautiful and the true," with a border of crime, deformity and ignorance. ELIXOR.

A GREAT MANAGER'S OPINION.

"Young man," exclaimed the Great Manager, who claimed he had toured all the stars worth starring, "if you want to enter the theatrical business—you said business, I believe? There is a decided difference between business and profession." And he carefully smoothed his iron gray mustache with a large, initialed silk handkerchief, incidentally caressing an enormous diamond shirt stud with its silken folds as he returned it to his pocket. He smiled complacently as his eyes followed the handkerchief's wake.

"You said, I believe, that you were a—ah! yes; pardon me, my thoughts play truant these humid days—an ex-butcher." He shook his head, perhaps sadly, and silently took a lone drink from a well-filled decanter that stood at his elbow. "Why do you wish to enter the mysterious portals of this business with such a training as must have been yours? Ah! the

age of reason has gilded your brain as the flight of egotism has shadowed your face." He nodded sagely and assumed a managerial attitude; then, continuing without waiting for a reply: "Young man, from my knowledge of the business, and I have been in it for the past thirty years or more, if your ambition is set theatricalwise I should advise you to secure a theatre; it matters little where, for with your tact and discrimination, your up-to-date ideas and your knowledge of the public needs, you are sure to succeed. 'Tis but a question of time. Were you to attempt any other branch of the business you would need technical knowledge and experience; but in house management, no! What you don't know your help will teach you. It is like this: You have the house, you advertise the fact, traveling managers bombard you with requests for time, and the public flock to see your bookings. Eh! you've thought that out for yourself? Good!" And the Great Manager of portly form took another lone drink and settled back in his chair in a more comfortable yet impressive pose.

Then he resumed: "A theatre is always a perfectly safe investment, for you can owe everybody, and by using good judgment you can make it an impossibility for anybody to owe you. I don't know why I never settled down, but I suppose it was because my temperament always craved the tortuous paths, the speculative uncertainty and the nerve-wrecking problems of the road. For a young man just graduating from the butcher, baker or any of the other higher walks of commercial life, I cannot recommend a more fitting business than that of theatre management. I have found in my varied experience over two continents, Australia and the Sandwich Islands, that a theatre apparently required less technical knowledge, less experience, and less time and labor than any other part of the business. To demonstrate briefly: First, a traveling manager must secure a popular play—a new one possibly every season or so; the theatre is there always. Second, the traveling manager has to engage, at large salaries, professionals, never satisfied, shifting ever, professionals—the theatre engages docile help, the same old help at the same old week's wages year after year. Third, the theatre can dictate its own terms and the company must fall in line. The theatre manager's responsibility is merely imaginary. He advertises his open time and his only trouble is that of writing contracts; a press agent relieves his mind of that item; the treasurer keeps the books, sells the tickets, bullies the ushers, counts up and hands him his daily share, and his only task is to bank it; his

orchestra leader attends to the music, his stage carpenter bosses the stage help, the cleaners, and everybody else within reach; the local bill poster does the advertising; the company gives the performance; the public fill the house, and Mr. Manager pays the bills as he pleases, and invests the profits that he does not spend in pleasureable things. Four hours a day, six days a week, will suffice his presence at the theatre, while the traveling manager is fortunate if he steals one leisure hour from the twenty-four. I know what of I speak, young man, for I have been in this business for the past thirty-odd years," exclaimed the Great Manager impressively, and again he referred in his lone way to the well-filled decanter.

"I don't know a business," he continued, somewhat confidentially, "that requires less actual capital. I don't know a business that you can figure profits from so convincingly on paper. I don't know a business that the layman so persistently begs to be 'let in on.' The profession is overcrowded with itinerant managerial wrecks, but a resident never falls unless from philanthropic excesses. The house-manager is a permanent fixture—a power. He can win at politics as well as at poker; he has unlimited credit as well as wind; he is a necessity to the saloon as well as the church, and he can lie abed as long as he likes and vacationize at will, and his business rolls on uninterruptedly. By all means, young man, secure a theatre. Success beckons you and fame awaits you." And the Great Manager majestically waved his caller to the door, and as the departing footsteps echoed on the marble stairs, a suggestive gurgle as of falling water sounded once, twice, thrice, punctuated by sighs of satisfaction slowly followed by heavy breathing that in sound suggested a young bass violist improvising.

OSWALD A. COURT.

ENGAGEMENTS.

The Meyer Sisters, Frank Mills, Emma Siegel, Sue Stewart, for Put Me Off at Buffalo.

Stanley Felch and Edward Engleton, for the Jules Grau Opera company.

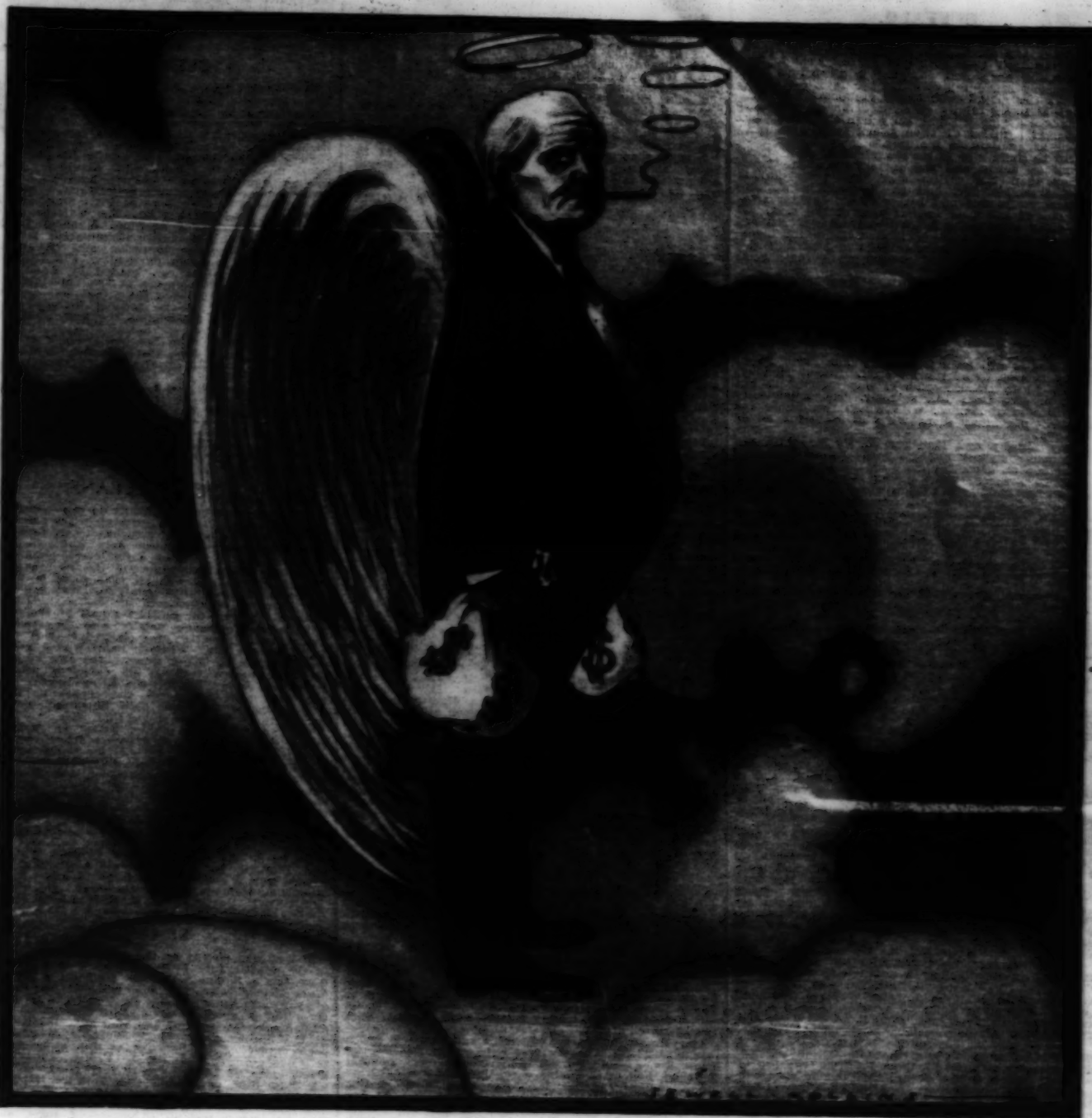
William R. Randall, for Owen Davis' Under Two Flags.

May Sargent, John R. Robinson, Harold Linson, and Fred C. Kay, re-engaged for Other People's Money.

Roy Harper, by Fred Raymond, for The Missouri Girl.

For Perry, Odell and Dee's Comedians: Little Tudor, Smith and Della, and Francis Shreiner.

FOOTLIGHT PRIMER.



Copyright, 1901, by Sewell T. Collins, Jr.

THE ANGEL.

Behold the Angel—welcome Ghost—  
Who flies in cloudy Banks;  
He weds the Haughty Leading Dame,  
From out the Chorus ranks.

Some day he'll be an Angel Real,  
And then he'll get his Dues;  
Perchance they'll print his Picture  
In the Purgatory News.

—G. T. STARR.



**PUEBLO OPERA HOUSE** (H. F. Sharpless  
manager); **Dart.**

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**GEORGIA.**

**MACON CHUMP'S PARK PAVILION** (H. E.  
Winston, manager); **The D'Oyne-Palmer co. coo**



**T** POLES REDUCED 15 POUNDS A MONTH.  
No Starving. No Medicine. *Simple Diet.*  
etc., & etc. **HALL CHEMICAL CO.**  
New York, N. Y.



## RECOLLECTIONS OF ROSE EYTINGE.

A Season in Virginia City—A Night Ride with a Guard of Honor.

(All Rights Reserved.)

At the close of my engagement at the California Theatre, in San Francisco, I went to Virginia City, Nevada, taking with me a company which was largely selected from members of the stock company of the California Theatre, Mr. McCullough being willing that they should go, and they wishing to do so.

Oh, that Virginia City! It was at that time a mere mining camp, consisting of one long street leveled out from the mountain-side. The houses, which lined this thoroughfare closely on either side, were of wood and one story high. They were all glass-fronted business houses, and the business to which a heavy majority of them appeared to be devoted was the sale of liquor. Indeed, the population of the town seemed to take its nourishment in this liquid form, for of more simple and solid sorts of food there was little or none exposed for sale. The business of the town also seemed to include the public playing of all sorts of games of chance. It was common to see in these places, as one passed along—for the doors were all wide open—great piles of gold and silver, sometimes in coin, often in its crude state, heaped up on the small tables, with which the places were filled, and around which could be found seated, at all hours of the day and night, all sorts and conditions of men, playing, playing, playing.

The hotel was most primitive in its arrangements, the theatre more so. But the spirit of Midas might have presided over the place, for everywhere there was gold. Nevertheless the men of that rude mountain mining camp could have taught their brothers in the capitals of the world the fine art of chivalrous, courtly, respectful bearing to women.

The distance between the hotel and the theatre measured not more than one of our city blocks. Along and up and down this little line of street, on my way to and from performances and rehearsals, I passed many times, and any time, from midday to midnight, and that same little journey was always marked by the reverent courtesy that might have been bestowed upon a queen on her progress to her coronation. If, as was the common custom, a group of smoking, spitting, swearing men filled the small sidewalk, at my approach every pipe and cigar was for the moment relieved from active service. Every man uncovered, and in a pause of respectful silence I passed through a line of men, every one of whom was, I know, my faithful adherent.

Of this faithful adherence I had during my brief stay among them more than one proof. For instance, one night there was a disturbance in the audience which, momentarily, interrupted the performance during one of my good scenes. My business-manager was in front, and a man standing beside him took from his belt, which formed no small armament, a revolver, and offered it to my manager, saying, "Papper the ———! how dare he interrupt the lady!"

At the time I write of there was but one daily train between New York and San Francisco. The train going East passed through Reno every morning at some wretched hour about dawn. Reno lay at the foot of the mountain, Virginia City at, or nearly at, its top, and was reached by a single track railroad, which ran also one train either way once in every twenty-four hours. The usual thing for travelers going East from Virginia City was to take this train in the evening, reach Reno, distant about twenty-four or twenty-five miles, in a couple of hours, spend the night at the "hotel" (?) at Reno, and be ready to board the East-bound train as it passed through there in the morning. This train did not run Sundays; therefore, in the ordinary course of things, my engagement closing Saturday night, I would be obliged to remain Sunday in Virginia City, and not catch the Eastern train until Monday morning.

This loss of time was peculiarly distressing, as time just then was of great value to me. On inquiry I discovered that the mine owners were in the habit of sending trains of pack-mules, loaded with banners of ore, down the mountain. So down that mountain-side I determined to go on Saturday night after the close of my last performance, and be in Reno in time to catch my train Sunday morning. Instead of Monday, thus saving twenty-four hours.

It was necessary to be very secret in my preparations, since the patrons of the theatre, who represented about the entire population of the town, were very jealous of their rights and would have resented very bitterly any cutting of the performance. But everything worked admirably. Tickets for my business-manager and myself were secured for the Saturday evening train, and all my trunks went down on that, except the one containing my wardrobe for Saturday night. A phaeton with a fine pair of horses and a driver who knew the road were engaged, and at about midnight we started.

I had with me a goodly amount of diamonds and I had also my week's receipts in gold and silver in bags. The night was dark, but we were provided with a lantern. The driver, with a Winchester rifle across his knees, sat in front; my business-manager and I on the back seat, our treasure at our feet, and a loaded revolver in our hands. The cool, solemn silence, after the garish light and rude revelry we had left behind, penetrated one's soul. Of fear I had not one impulse; the only feeling I experienced was one of peace, of perfect rest. Not a sound disturbed the air except the occasional cry of some night-bird or some four-footed dweller of the sage-brush. Occasionally, however, a solitary figure would loom up out of the darkness and disappear.

In the cool, clear dawn we reached Reno, and were soon whirling toward the East. But a touching and convincing proof of the loyalty and fealty of the friends I had made in Virginia City came to me. At a little station a few miles from Reno a letter was handed me, wishing me good-by and every good wish, and it was signed "The Boys Who Patrolled Your Ride to Reno." That explained the presence of the shadowy figures I had from time to time seen loom up through the mist and darkness.

While I was in Virginia City my courage was submitted to a severe test. The great "California and Ophir Mine," I think it was called, was in full operation, yielding almost fabulous amounts of ore. Archibald Boland, familiarly known as "Archie" Boland, was the superintendent of the mine; and one of the many courtesies which he extended to me was an invitation to go down the mine. What with long rehearsals and the many demands upon my time I found that I could not manage this excursion during the day. So it was decided that the descent should be made some night after the performance.

It was a glorious moonlight night when I—in a man's oil-skin suit—stepped into the cage. As we descended and the bright moon and the blue sky and the shadowed earth passed from my gaze, I had a curious sensation, a mingling of curiosity as to when, if ever, I should see those things again. Or, if not, what I should see in their stead. Of fear I had none. Mr. Boland accompanied me, and, I thought at the time unnecessarily, held my two wrists. He afterward told me that his object in doing this was to note the action of my pulse to see if it would quicken or flutter with fear, but it remained perfectly steady.

I cannot say that I found the visit very interesting. We went to the level which they were then working, some 2,000 feet below the level of the town, and we saw silver, silver, everywhere silver; and everywhere men in more or less savage undress working, and darkness and noise, and great beams overhead propping up the walls of silver. Hot, dusty, thirsty and tired, we again mounted the cage and reached the earth, the dear old familiar earth, with the blue sky over our head and the moon sailing gloriously. And oh! it was a fine sight! Finer than all the silver that ever was dug out of the earth. ROSE EYTINGE.

## ACTORS' CHURCH ALLIANCE NEWS.

The first annual conference of the Actors' Church Union, the English organization corresponding to the Alliance, was held on July 12 at the Bishop of Rochester's house, Kennington. The conference was preceded by a celebration of the Holy Eucharist at 8.30 A.M. in the Bishop's Private Chapel, at which the objects and work of the Union were specially brought before God, and the Bishop and Mrs. Talbot invited to breakfast afterward any members and friends of the Union to whom it might be a convenience. There were also in connection with the conference special celebrations of the Holy Eucharist at Christ Church, Clapham; St. Jude's, Birmingham; St. Werburgh's, Derby; St. Thomas', Sunderland; St. John's, Sunderland; St. Oswald's, West Hartlepool; St. Thomas', Toxteth Park, Liverpool; and St. Michael and All Angels, Portsmouth.

Among those present at the conference were Cyril Maude, Ben Greet, Courtenay Thorpe, the Rev. Walter E. Bentley, Secretary of the Actors' Church Alliance of America; the Rev. R. H. Moss, rector of St. Paul's Covent Garden, and the Rev. J. W. Parish, vicar of Holy Trinity, Gt. Smithfield. Letters regretting their inability to attend were received from George Alexander, Edward Terry, Robert Arthur, Charlie Cameron, Mrs. Edward Compton and others.

The Rev. Donald Hale, Honorary Secretary of the Actors' Church Union, presented the annual report, which showed considerable progress during the past year. Five new centres had been formed, namely, Darlington, Derby, Brighton, West Hartlepool, and Jarrow-on-Tyne. Up to the beginning of the present year no direct appeal had been made to the leading members of the theatrical profession in England, but subsequent efforts in this direction had met with an encouraging response. It was hardly to be expected that such an organization as the Union should be wholly free from misconception as to its objects, and there was a lurking suspicion in some minds that the formation of a special guild in connection with the theatrical profession indicated an attempt on the part of the Church to "patronize" the stage. Such ideas were absolutely without foundation. The Union regarded the stage as an honorable profession in which it was just as possible to glorify God as in any other path of life, but the exigencies of the theatrical calling, involving as it did Sunday traveling and constant removal from place to place, rendered it difficult for churchmen and churchwomen upon the stage to enjoy the ordinary church privileges which were theirs by right and which the parochial organization of the church brought within the reach of other people. The Union therefore urged on the local clergy not to forget their temporary parishioners, and particularly to endeavor to provide services at such hours as to meet their special needs. In various towns the clergy of the churches near the theatre or in the neighborhood of the lodgings mainly used by theatrical people, had consented to act as chaplains of the Union, and their names had by the kindness of the managers been placed on the

notice boards of the theatre. These chaplains endeavored to render any service in their power to the theatrical members of the Union, and they particularly requested to be notified of any cases of illness or other emergency which might need their help. The idea of special guilds in connection with various professions was by this time sufficiently familiar to churchmen, as, for instance, the Guild of the Holy Standard for Soldiers, the Guild of St. Luke for Medical Men, the Guild of St. Barnabas for Hospital Nurses, the Guild of St. Edmunds for Board School Teachers, etc. In thus forming a special organization in connection with the theatrical profession the promoters of the Union were therefore only following well-established precedent, and the Union confidently appealed to all churchmen connected with the stage to lend their hearty support to the movement.

The Bishop of Rochester, on rising to give the presidential address, said that the object and scope of the Union had been well expressed by the report. That object, he said, was unambitious, inoffensive and entirely practical. It was to provide means by which the pastoral care which the Church owed, as a matter of duty and divine commission, to all classes, might more effectually extend to the dramatic profession. There was nothing in the smallest degree patronizing or intrusive in this, more than in any part of the ministry of men to their fellow-men in spiritual matters.

The Bishop dwelt on the harm done when any of God's good gifts came into antagonism with another. All talent came from God and should be recognized as His gift and used to His glory. If the Union could do anything to draw together the representatives of the Church and those of the profession this would incidentally be a great good.

Ben Greet spoke of his early experiences upon the stage and said that he had long felt that such an organization as the Union must eventually be formed. He pleaded for more practical sympathy between the Church and stage. It was no use having local chaplains who were not in sympathy with the actor's art, and he urged the duty of the clergy and others to attend the local theatres in their own towns.

Rev. Walter E. Bentley spoke of the splendid progress the movement had made in America and gave a most interesting account of the formation of the Alliance.

Cyril Maude urged that the social side of the Union should have due prominence. He said he had been most interested by Mr. Bentley's account of the Alliance and was specially struck by the broad and human lines upon which it was worked. It was necessary to avoid all appearance of missionizing the stage, and suggested that friendly relations would be promoted if the parson were to invite members of the profession to social affairs and occasionally ask actors to read the lessons in church.

## MANAGERS VS. NEWSPAPERS IN PITTSBURG.

The free pass system is again being considered by the Pittsburgh newspapers, and it is said that the six papers belonging to the Newspaper Publishers' Association will hereafter not accept the four seats, formerly allowed each paper for a performance, but will charge so much per line for advance notices. Seats will be accepted only for the critic on Monday night and when there is a change of bill, in return for which a short criticism will be given. At least, this is the proposition that has been made by some of the papers to the association. It has not yet been made to the theatres. This is the outcome of the refusal last season of the Alvin to honor the orders of the newspapers for four seats each on Friday nights and the Bijou to do so on Saturday nights, when both theatres usually play to capacity. The local managers gave as a reason for doing this that the managers of visiting attractions declined to honor such orders and charged them up to the house management. The Alvin and the Bijou were the only theatres in the city to establish this rule. Consequently, one of the newspapers by way of retaliation criticized unfavorably for a time every attraction appearing at those houses. It is not known what action the local managers will take when this new rule is sprung upon them. The managers complain that there is probably no city in the country where the newspapers are more illiberal with their space for theatrical news and where the rates (\$1.25 daily and \$1.50 Sunday per one-half inch) are higher. Each one of the theatres, they claim, pays on an average from \$4,500 to \$5,000 per year to the newspapers, and the usual rule is to allow about ten words for each square or one-half inch of advertising, which is, they think, out of all reason. It is probable that new arrangements will be made for the coming season between the newspaper publishers and the theatre managers.

## ENGAGEMENTS.

By Shipman Brothers, to support Walker Whiteside: Lelia Wolston, Kate Benetson, Joseph De Gramme and William Clifford.

By Shipman Brothers, for Pudd'nhead Wilson: Edward and Harold Selman, Louise Ripley, Cuba May Nible, Elmer Buffham, Theodora Johnson, H. A. Hume, William Yule, W. F. Gaskell, and Douglas Paterson.

W. H. Stuart, for Winchester, to play the General and to be stage-manager.

Louis F. Gottschalk, as musical director for The Messenger Boy.

Oscar Graham, for In a Woman's Power.

Edwin Brandt, by Rich and Harris, for The Last Appeal. Mr. Brandt scored a hit recently as George Harris in Brady's Uncle Tom's Cabin.

Al Lipman, by Louis Nethercole, for the leading character part in Sadie Martinor's production of The Marriage Game.

## PROFESSIONAL DOINGS.



Photo by Dancy Studios, Ogdensburg, N. Y.

Above is the latest picture of William Clifford, who on July 29 closed a season of forty-four weeks successfully playing Black Michael in Shipman Brothers' Prisoner of Zenda company. This concluded Mr. Clifford's fourth season with the same management, during which time he has played Gratiano, Camo, the King in Hamlet, Barrabas, and a wide range of modern leading and heavy roles. Next season Mr. Clifford will be in support of Walker Whiteside, who will appear in Heart and Sword and Robert of Sicily under Shipman Brothers' management.

Fanny Argyle Oplen made a short visit in town last week. She will remain a member of The Eleventh Hour company next season.

Frank L. Perley has let the contract for costumes for The Chaperons to Elise Freisinger.

Eddie Redway, who has signed with Frank L. Perley for the Chaperons, arrived from London this week and went to his old home at Reading, Pa., to await rehearsal time.

George Edwards, the London manager, who has been looking for a comedienne to fill the place of Connie Ediss, thinks he has found a clever successor in Miriam Lawrence, the American comedienne, whom he has engaged to open as Mrs. Bang in The Messenger Boy on Aug. 5. Miss Lawrence was identified with the role of Carmenita in A Runaway Girl during the past two seasons.

Edmund Lawrence returned to town last week from Cleveland, where he has been successful as the leading comedian of the Garden Theatre Stock company. Mr. Lawrence will be with Jefferson De Angellis during the coming season.

Janice Wynne, who was successful last season as Mrs. Splurgen in The Burgomaster, arrived in town last week to arrange her plans for the coming season. Miss Wynne is a Western girl and has been on the stage but one year.

George J. Appleton, manager for N. C. Goodwin and Arnold Daly, Nell O'Brien, and L. S. Woodthorpe, of Mr. Goodwin's company, sailed July 26 for London.

Rehearsals for the two Florodora road companies will begin at the Casino on Saturday.

Mrs. Edgar Selden sustained severe injuries last week by being thrown to the ground while alighting from a Sixth Avenue trolley car.

Ella Russell, recently with George Musgrove's Australian Opera company, recently gave birth to a son while aboard a steamer bound for England.

Isotta Jewel has closed with the Empire Stock company, Providence, and after resting a week, begins rehearsals as leading woman of the Bennett and Moulton company (Eastern).

The Empire Theatre, Pittsburgh, Pa., will open its season on Aug. 12 under the management of E. J. McCullough, with Haverly's Minstrels as the opening attraction. Dan McCullough will be the acting manager and treasurer of the Empire.

David Conger, a nephew of Minister Conger and also of the late Mayor Strong, has been engaged as leading man for the Baker Stock company, who will open on Sept. 2 (Labor Day). This will be Mr. Conger's first appearance in the cast, as well as in stock company work.

Frank Mills will sail for New York tomorrow (Wednesday).

Edith Hamilton is ill at her residence in this city.

Agnes Herndon, who has been featured in La Belle Marie and The Woman in Black, will play the part of Sarah Drake, the adventuress, in Man's Enemy, which is now in its sixth consecutive season in England and third in America.

Jane Addy, who for four years has been studying under Madame Marchesi in Paris and recently sang the prima donna roles with D'Oyley Carte's English Opera company, has returned to this country, after sojourning several weeks with her parents in Chicago.

Kitty Coleman will star in True Irish Hearts and Cruikshank Lawa the coming season under the management of Fred Wynne.

William W. Warrington will tour The Girl from Paris this season as it was originally written, as a musical comedy.

Gus Hill's production of the Royal Lilliputians the coming season promises to eclipse his previous effort. He has purchased the smallest horses and carriage in the world through his European agent. They will be driven tandem by Helene Lindner, the smallest woman in the world, who is but 20 inches high. Miss Lindner was one of the leading lights of the Lilliputian company that toured the country several seasons ago.

Mr. and Mrs. Frank Weston (Edie Wilmer) have returned to town after a trip to Colorado.



American Tour.

The Success of the Period.

Season 1901-1902.

## MR. FELIX DUMAS

Late of "My Wife's Maid," "A Thoroughbred," "The New Boy," "The Private Secretary," "Charley's Aunt," "Arabian Nights," etc.  
Presenting the latest and most successful Farical Comedy in three acts, entitled

## THE LADY OF OSTEND

(By arrangement with R. Dorney, Executor Augustin Daly's estate.) Written by F. C. Burnand, Editor of "Punch," London. From the German of Kadelburg and Blumenthal, authors of "THE WHITE HORSE TAVERN," etc. Above has had a most successful run at DALY'S THEATRE, NEW YORK (1897), PERRY'S THEATRE, LONDON, three season's tour in England and all leading cities of the Continent. Mr. Dumas will be supported by a superb company of American Artists. Equipped with the finest set of pictorial paper and printing obtainable, by The H. C. Miner Litho Co. of New York. MANAGERS of first-class theatres having open time, wanting an assured success, address

FELIX DUMAS, Room 20, Broadway Theatre, New York.

## BROOKLYN'S SUMMER STAGE.

Saturday, July 27.

The vagaries of temperature, the broiling heat during the first half of the week, followed by unseasonable chilliness, made amusement seeking at the seashore as uncomfortable as was the same pursuit when attempted in town.

The Casino Girl, that came to Manhattan Beach on Monday for a fortnight's booking, had as many troubles of her own as when first domiciled at the Casino, and later at the Knickerbocker. While this farriage of nonsense had a dash of novelty and seemed a more reasonable bid for business than the three productions immediately preceding it, the public remained more or less apathetic, and the *Magie's* Tuesday review expressed a sense of satisfaction that there was a likelihood of the performers getting their money, a loss of which would be hard indeed, considering the inherent nature of their work.

On Aug. 5 a section of the Casino Square forum, strengthened by special engagements, began a two weeks' sojourn, the first of which will be assigned to The Mikado, with H. M. S. Pinaford to follow. If a good patronage is to be induced here at all it certainly should be materialized through the popularity of the Savage company.

At the Brighton Beach Music Hall Manager William T. Grover's sixth week presented Sifter's Marine Band in the *Musical* overture of Auber, a descriptive fantasia by Gault, and a medley, "Songs of the South," by Chambers. Wilton and Van Aken led off with their sterling exhibit on the horizontal bars, which, though somewhat brief, made up in dash and difficulty what it lacked in quantity. The Madrigal Cadets, commenced upon at length last week, wisely adopted the suggestion made, and substituted Master Maxwell Kennedy as soloist in place of the two elderly heavy weights previously in evidence, whose mature appearance was utterly at variance with the youthful idea. The boys, after ruthlessly slaughtering "Dolly Grey," made amends in two subsequent numbers that present of them to better advantage. Their attempts at the manual of arms were lame, and their marching but little better. In every corps and the other a comedian whose dialect, intonation of voice and methods are much like Williams, of Williams and Walker. Leona Bland and Bert Howard presented A Strong Boy, in which Howard's piano playing and imitations are by all odds the moving factor. Tommy Baker's breezy manner, clever story telling and distinct enunciation in singing established him quickly as a favorite. The Beaux and Belles Overture was also in good season. The strength is entirely in their distinction. All of the girls are good looking and many degrees removed from the mannerisms and appearance of the typical chorus girl. One is a decided beauty and strongly resembles Lillian Russell in her early days at the Bijou. Their songs numbered "Chippies at the Old Stage-Door," "When Pa Goes Out at Night," "Look It Up in the Dream Book," and "Mamma's Maid." In the third song Harry MacConnell's music and Robert Smith's lyrics are happily combined, and it is likely to become widely popular. If Florodora had not come to Broadway, though, it is not probable that vaudeville would have had the Beaux and Belles. For next week Mr. Grover announces the Mitchell Sisters, a big feature in the Great Goidin, a return date of the Three Marvellous Merrills, also Leonard Grover, Jr., in a thirty minutes' version of The Private Secretary.

Some Band concerts are given every afternoon at Manhattan Beach, Sundays inclusive, an extra concert also being on the card for Sunday nights. The season is now half through, its final being set for Labor Day.

The Fair fireworks spectacle undergoes a change next Thursday, and from that time on to the end of special features will be introduced to stimulate the attendance.

At Bergen Beach several changes of note are at hand. Manager Percy Williams has acquired the floating theatre Columbia, which has been in litigation for some weeks and was recently sold at sheriff's sale. It is a large houseboat, measuring 200 by 50 feet, with a superstructure towering up 40 feet. It draws almost four feet of water, and was this week towed down the harbor into Carmine Bay, and is now moored in front of the Casino Pier, Bergen Beach. On Aug. 5 the Pan-American Girl will be transferred to that auditorium, and a bill of heavier calibre than heretofore seen here put on at the Casino, which is to enter into direct competition with the Brighton Beach Music Hall, that of late has been "hogging" the whole business. It is asserted by some of the wiseacres. The Columbia represents an original outlay of over \$50,000, and was formerly in use at Providence, R. I. Its first floor, or main deck, has a seating capacity of 804 chairs, an excess of 136 more than found at the Orpheum, of which beautiful house it was amusing to read in the *Eagle* one day this week that the management was now engaged in transferring from Koster and Blal's the drop-curtain and canopy of that defunct place to "adorn" the Orpheum. The new dingy and shop-worn effects of the once beautiful Thirty-fourth Street theatre would be in ill keeping with the spick and span and perfectly appointed Orpheum.

William H. West's Minstrels began their season of 1901-02 at Ulmer Park on Thursday night.

JULIUS FARR.

## A ROYAL PRISONER.

A Royal Prisoner will be presented the coming season under the direction of William F. Reniger. The play is based on facts which are familiar to all students of Russian history. The period is about 1741, during the reign of Elizabeth Petrovna, daughter of Peter the Great. The central interest is built around her, and it is said the role of Elizabeth is charming. Susette Willey will be featured in this role, having scored

## NEW YORK THEATRES.

## PASTOR'S

14th Street, between 5d and 6th Ave.

A. H. Sheldon, 4 Sisters McNulty, Fiske and McDonough, Edith Randall and Perry, Josie and Willie Barrows, Collins and MacDell, Wonderful Rich, Chas. De Camo, De Beaumonts, Poole & Burd, Lewis and Delmore, Waldron Bros., Fred Danworth, King of Cards and Cohn. The American Village.

FOR SALE—On royalty or outright, the complete outfit of **THE CASINO GIRL**, which, as everybody knows, has achieved a world wide reputation, being played at the present time in every civilized country in the universe. Four organizations alone are interpreting the piece in the British Provinces. In America the Casino Girl has been seen in only four cities, and a magnificent run for the coming season has been laid out.

The splendid and general advertising equipment is of the best, and there is no theatrical property in the world as desirable or with such brilliant prospects in view.

A first-class performance of the piece can be given with forty people.

The Casino Girl is now breaking all records at Manhattan Beach.

For further particulars apply quick to

LEDERER AMUSEMENT CO., No. 140 Broadway, New York, or William Klein, Attorney, No. 210 Broadway.

## OPEN TIME.

People's Theatre, Evansville, Ind.

SUNDAY, Sept. 1st.

Open Time—GRAND OPERA HOUSE:

Week Sept. 22. Week Oct. 11. Week Nov. 11.

Oct. 1. Nov. 11. Dec. 11.

Owing to death of former Mgr. Grover, the heirs have arranged to run both above named houses with undivided business management. All contracts made by Mgr. Grover will hold good.

C. J. SCHOLE.

## WANTED.

Pianist, Repertoire People with good wardrobe. State lowest salary. CHAS. W. OTIS, Manager.

KENNEDY FLATERS, Houlton, Maine, July 29, Aug. 2. Presque Isle, Aug. 5-10.

## Plays

A strong, romantic play for women. A good farce for Star or Stock House. Plays adapted from the French and German. LEONARD LORRAINE LANE, 124 East 54th Street, New York.

Discharged for Winter Season.

SCENIC ARTIST.

J. P. CARRILL, McCullough's Theatre, Cape Cottage, Me.

ROOM AND BOARD, \$5.00.

Rooms without board, \$2.00. MRS. DE PINDAR, 144 West 57th.

## ANATHEM.

Will place lady who can afford to pay for it in leading position in repertoire; also juvenile lady and young man.

"RELIABLE," care MINNOS.

I WISH to sign with show that really requires a first-class Musical Director. A show for which the ordinary director will not do. Planning, Arranging, Rehearsing, etc. Reliable. Understand my business and attend to it.

JOHN S. DEAN, care MINNOS.

PARTY with some money wants show with princeling, already booked.

Address strictly confidential.

Care MINNOS Office.

WANTED for the new Dellinger Opera House, Brooklyn, N. Y., 50 AL REPERTORY SHOW for my fair week, Sept. 15-21. Wire or write quick.

E. J. Dellinger, Mgr.

WANTED—Attractive young leading lady, summer stock and season also suitable; young leading lady, specialty contracts and comedies, juvenile lady and man for repertoire. J. LOU HALLERT, Broadway Theatre Bldg.

WANTED—Shrewd business manager for lyric tenor of much promise. Address

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DRINKS AND DRINK ROOM to rent for the summer. Good location for Musical or Dramatic Entertainment. \$100 per month. 54 East 14th Street, three doors from Canal Street.

FOR RENT—Handsome Theatre, seating 1,000. West Side. Electric lights. Steam heat. Except Sundays, address

People's Institute, Chicago.

a distinct success in the part during the Boston production last winter. Alexander Hanonovsk, the dashing young Lieutenant of Her Majesty's Own, will be played by True S. James, who has found a character well suited to his recognized talent as a romantic actor, and his portrayal of the role, which calls for remarkable versatility, has won for him an enviable place as a favorite in the romantic drama. The attraction is under the management of William F. Reniger, and under personal direction of D. S. Vernon.

## MATTERS OF FACT.

Hattie H. Schell, who returned to New York recently, has not closed for next season. Miss Schell is an ingenue and soubrette of marked ability.

Mabel Amber, a talented leading woman, has not yet signed for the coming season and may be addressed care this office.

Trafalgar and Sawyer are negotiating for a handsome new bill wagon to advertise their attractions at the Comstock Opera House, Savannah, N. Y.

## CALL.

All members engaged for following big box office attractions kindly send in your permanent address at once:

Royal Lilliputians, Are You a Buffalo, In Old New England, Lost in the Desert, Happy Hooligan, Man's Enemy, McFadden's Flats.

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All rights to the title of *LILLIPUTIANS* have been purchased by me. Any one using the word *LILLIPUTIANS*, or infringing upon my personal property that has been bought, paid for, and is protected, will be prosecuted to the full extent of the law.

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## CALL.

AL. W. MARTIN'S \$30,000 PRODUCTION.

UNCLE TOM'S CABIN (Western).

ALL ARTISTS ENGAGED for above Company will please report for rehearsal at WILMINGTON, DELAWARE, MONDAY, AUGUST 13TH.

WANTED—A Fine Actor and a Fine Actress to double stage. Pay all in first letter.

All people engaged must answer this call at once. This is IMPERATIVE.

W. C. CUNNINGHAM, Mgr.

Room 24, No. 100 Broadway, New York City, until Aug. 15th; after that date address Wilmington Hotel, Wilmington, Del.

## Edmund Breese

CASTLE SQUARE THEATRE—BOSTON, MASS.

Mr. Breese gave a fine portrayal of the man of the world who has exhausted all the pleasures of life, and his drunken scene was given with just the right touch of realism and in such good taste as to make it the hit of the performance. Boston "Transcript."

A BACHELOR'S ROMANCE—Edmund Breese as

Gerald Holmes won much applause. There is a hearty, wholesome flavor about his acting which always pleases. And then running through all his parts there is a vein of humor forever cropping out and putting the audience in a better frame of mind. Boston "Advertiser," July 25, 1901.

## EVA TAYLOR

LEADING WOMAN.

Castle Square Theatre, Boston, Mass.

PEACEFUL VALLEY—Miss Taylor certainly added to her list of triumphs. No role assigned her has been less exacting in the essentials than that of Virgile Bond. It hardly shows her at her strongest, but even to show how she can take a part, small compared with the average that she does, and make much of it without seeming to do so. It is the leading part among the ladies of the cast, but as a part it is subservient to that of Emma Stone. Without in any way detracting from the fine work of Mr. Bond,

it must be said that Miss Taylor shared the honors of the evening with him. She was magnetic. Boston "Daily Advertiser."

Miss Taylor took the part of Virgile Bond with a grace and charm of manner rendered doubly attractive by her personal qualities and several very pretty gowns. Her love-making in the scenes with Emma was delightfully naive and spontaneous. Boston "Advertiser," July 20, 1901.

## ALDEN BASS

In A BACHELOR'S ROMANCE.

Alden Bass appeared as David Holmes, the literary critic. Mr. Bass met the demands of the character with excellent success. His change from the character of the self-forgetful man of the first act to the guardian, whose love for his ward has been awakened in the third act, is particularly good, and he is to be credited with a thoroughly intelligent and consistent interpretation of the character. Boston "Herald," July 23, 1901.

Alden Bass was given the leading part of David Holmes, the old bachelor who had become so tired by long study that he could not recognize love when it came to him. His work was excellent. He really did be act that one could not help wondering if by some coincidence the actor himself would not be a good deal like this David Holmes. Boston "Advertiser," July 23, 1901.

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Address the author, F. Q. STUART, Charleston, Iowa.

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## THE FOREIGN STAGE.

## LONDON.

Clyde Fitch Play at Her Majesty's—Other Productions in Prospect—A Glut of Melodramas.

(Special Correspondence of The Mirror.)

LONDON, July 20.

There has been a startling sensation in the theatrical circles this week; a sensation, I regret to say, of a terribly painful and tragic nature.



NINA BOUCICAULT.

It was nothing less than a suicide by poison of two well-known and promising young actresses, the sisters Ida and Edith Yeoland, two of the loveliest girls ever seen on any stage. Both had played good parts and had been highly praised and there seemed indeed a bright future in store for them both, but they thought fit, poor girls, to end their lives at twenty-two and twenty-six years of age respectively. The papers, or rather many of them, have broken out into the usual screams about the terrible heartbreak and the awful privations incident to the theatrical profession. Some of these journals have even gone so far as to state that the Yeoland girls were driven to their terrible end by starvation and despair. All this is absolutely untrue. They were both fairly well off and had had excellent engagements in the best theatres up to a month or so ago. Recently, it is said, Charles Frohman, for whom Ida Yeoland played so well at the Duke of York's in place of Evelyn Millard (then indisposed) had indicated that he would engage them. A slight hitch in this and one or two other matters supervened, however, and these two morbid minded, ultra sensitive and brooding sisters with a well to do father calling on them continually, preferred, as they wrote in their letters just before dying, to "pass into nothingness." The moral of the whole affair really is that the stage is becoming too crowded with people of means, like the Yeoland sisters. If you notice, however, it is seldom the really poor gladdening summer who complains aloud and prates of despair. It is such overstrung and overgrown people as these two poor girls, God rest them!

Here is a portrait of the physically and histrionically gifted Nina Boucicault (daughter of the late Dion) as she appeared in her late successful impersonation in The Lion Hunter at Her Majesty's.

Since my last article a rearrangement has taken place as regards Her Majesty's. Beerbohm Tree has arranged during the last few days to let that theatre, pending his return thence, for the production of a new play written by your Clyde Fitch. It is a play of the late Georgian period and is entitled The Last of the Dandies. Clyde Fitch's first London production—namely, Pamela's Prodigy, written for Mrs. John Wood, was anything but a success. Nor were his early efforts in your nation particularly triumphant. He has, however, as you know, persevered so nobly since that time that now he is very much in demand. We shall all wish him well here.

Pending the present Court management's production of a new play by Stuart Ogilvie and at present entitled The Honorable Member, the theatre has been let for a short season to C. W. Somerset, who was last seen at the West End as Gaius in Herod at Her Majesty's. Somerset will start his Court season on Monday, the 29th inst., with his long touring dramatization of The Sorrows of Satan.

Charles Cartwright will produce in September at the Camden Theatre, up in good old Camden town, a new dramatization, by Ben Landon, of Victor Hugo's romance, The Hunchback of Notre Dame. The music, of which there will be a lavish supply, will be by that clever young Greek composer, Napoleon Lambiot, musical director of the Coronet Theatre and composer of The Yashmak, tried a few years ago at the Shaftesbury. The title at present selected for the newest Emerald play is The Magic Dance.

My Bachelor Past is what the aristocratic wretch in The Gay Lord Quex would call the "very alluring" title of a new farcical comedy by Citizen James Mortimer. It is to be tried at Wyndham's Theatre either on July 29 or 31, with a powerful cast including Charles Glenney as leading player and "producer."

Edna May and The Girl from Up There depart from the Duke of York's to-night, when souvenirs will be shed on all and sundry.

Lewis Waller will anon be found running young Du Maurier's new Don Cesar de Bazan play, A Royal Rival, there. By the way, Waller's recent partner, that powerful actor and fine elocutionist, William Mollison, does not accompany Waller to the Duke of York's. Mollison will doubtless soon be snapped up.

Sir Henry Irving finishes at the Lyceum to-night, when he revives his one new production of the season, the splendidly mounted Coriolanus to wit. With this he has given us a splendid series of revivals, in which he and Ellen Terry have been seen at their very best.

The Haymarket will also close to-night, and this, with the aforesaid Duke of York's closure and those hereinbefore mentioned, will leave but ten West End theatres open. Some half a dozen suburban theatres remain closed, but these will all reopen on or about the August Bank Holiday.

Barring a cleverly written but clumsily constructed comedy drama written by Arthur Hare, an actor just back from the front, and tried at the Garrick on Tuesday under the name of Mrs. Vansittart's Vengeance, all the plays appearing for the first time in London this week have been melodramas. These have included London's Curse, a very thrilling, albeit not too novel drama, brought to the Surrey on Monday by its author, a powerful young actor named E. Hoggan-Armadale, who plays a sort of Copeau part. A Little Outcast, a likewise conventional but strong and shudderful play, full of child interest and "blistering curses," written by C. A. Clarke and H. B. Silva and tried at the Grand Salton, and His Brother's Keeper, a drama written by Paul Barry and Lionel Scudamore, around the evils of avarice and alcohol and presented at that big riverside Rotherhith Theatre named after poor Will Terlan. Moreover, at the Standard Shoreditch there was seen a melodrama called A Woman Adrift. All these are workmanlike specimens of suburban and provincial melodrama and will doubtless prosper on the road. I am inclined to predict this because each play is lavishly provided with sensation scenes. For example, London's Curse starts with a dastardly murder, runs into a terrible delirium tremens scene and ends with an attempt to hurl the hero from the top of the dome of St. Paul's to the earth, 400 feet below. In A Little Outcast, apart from a bag's "blistering curses," there is an attempt to burn a baby in a lime kiln. In His Brother's Keeper drugged wine is largely used for slaying purposes, and in A Woman Adrift brigands and bullets play an active part.

In addition to these four or five melodramatic mixtures it became necessary also to sample a one-act drama brought all the way from Australia to the Camberwell Palace of Varieties. The playlet in question—though anything but a questionable play—was nevertheless rather strange. It was described as by Harry Leader "the well-known Australian dramatist," and was entitled A Just Punishment. Its chief situation showed how a well to do young husband's haughty mother hated her son's lovely but lowly-born bride so intensely that, by collusion with a villain, who pinned to possess that bride, she disguised herself as a man and broke into the bride's room in order to compromise her. At that moment, however, the husband emptied a revolver into the supposed man and then discovered that he had murdered his mother! In the next scene we found that the husband had been a wandering maniac for three years, but he was presently caught and consoled by his wife remarking that what has happened to mother was a just punishment and so ended happily.

While at the big Camberwell Hall I found sundry American artists going strong. These included Spry and Monti, with their droll harlequin act; Whistler Mildred and O'Brien and Buckley, with their side-splitting acting and instrument playing in their not inappropriately named sketch, A Cycle of Fun, assuredly one of the merriest turns now to be seen in the Metropolitan variety theatres.

We are in for some more melodramatic mixtures next week, including A Fatal Crown, a Lady Jane Grey-Tower Hill Execution play, to be given at the Pavilion, Whitechapel. From Shadow to Sunshine, to be presented at the Elephant and Castle Theatre, in the New Kent Road; and The Cotton Spinner, by Frank Harvey, due at the Grand Fulham, on Thames.

Arthur Collins is even now preparing for the production of Ben Hur, although it does not occur till Easter. He has engaged Robert Taber and Kate Rocks for the leading parts. Collins is also full of work with the new Autumn drama that Cecil Raleigh is writing for Old Drury. Just to go on with I may whisper to you that the drama has for one of its leading characters a sort of combination of two of your best-known native millionaires. Wild horses, however, shall not drag from me the names of these two poor money burdened men.

It has been brought to my knowledge that Frederick Kerr, part lessee with H. T. Brickwell of the Court Theatre, London, has complained to the editor of The Mirror concerning my notice of his and his partner's latest production, Women Are So Serious. In my notice, which appeared in The Mirror of June 15, I started by expressing my opinion (and my regret) that the Court was apparently in for another failure. My opinion (such as it was) was based upon my believing the new piece to be trite and trivial. I furthermore expressed the opinion that Mr. Kerr on the first night acted "somewhat languidly." This opinion I still hold, although I have certainly seen him play the part better since. Mr. Kerr, it appears, has thought fit to tell my editor that my Mirror statements are a "tissue of lies," and that the Mirror's correspondent has always "displayed hostility"

toward him. Both of Mr. Kerr's statements are utterly wrong. I have never willfully tried to injure him nor any one else in all my journalistic career.

Not only have Mr. Kerr and I always been friendly whenever I have had the pleasure of meeting him, but as a matter of fact until Mr. Kerr's last two performances which I—like several other London journalists—took the liberty of thinking somewhat unworthy of his deserved and hard won fame—I have in The Mirror and elsewhere always had the pleasure of praising his acting.

My reason for referring to this matter is that in all the sixteen years or so that I have had the pleasure and the honor to work for The Mirror, I have never before been charged with such things as Mr. Kerr dares to charge me withal. According to my lights I have always written honestly and without prejudice. Indeed, it has generally been supposed that if anything, my criticisms always err on the side of kindness. Moreover, I have always had such unceasing kindness and toleration shown toward me, not only by my esteemed friend and editor, Harrison Grey Fiske, but by whole troops of American friends in London that I am compelled to request the publication of this personal note, which I trust Mirror readers will kindly pardon.

GAWAIN.

## PARIS.

Plans for the Future—The Bouffes-Parisiens Programme—What Playwrights Are Doing.

(Special Correspondence of The Mirror.)

PARIS, July 14.

The season is virtually at its lowest ebb. With most of the theatres closed, news is confined principally to minor gossip and to announcements for next season. One of the managers that has lately made public his prospective offerings is André Lenka, of the Bouffes-Parisiens, who has secured for presentation a very attractive list of plays. The policy of the Bouffes-Parisiens will be hereafter to present light comedy of the best class. The regular season will open about Oct. 1.

The list of authors from whom M. Lenka has secured plays is long enough almost to fill a dictionary. Of course, it is idle to think that more than one-tenth of them will see their works mounted next season. There are enough plays in M. Lenka's possession actually or by contract to keep his theatre supplied for a decade to come.

Some of the first works that we are to see at the Bouffes-Parisiens will be Jean Gascogne's Le Bon Motif, Armand d'Artois' Le Renouveau; Henry de Grosse and Maurice Soulie's Le Nes qui Remue, a Lemonnier's Le Premier Venu, Gustave Rivet's Le Droit du Père, Pierre Valdaque's L'Amour du Prochain, Lucien Gleize's Le Choix du Mari, Clairville and Mayer's Superstitious, Andre Sylvane and Alfred de Sannemières's Les Grandes Épreuves, Daniel Riche's Crapouillot, De Caillanet and Le Roux's L'Instantané, and Monreal and Blondeau's On Demande une Etouffe, and Michel Carré's translation of A Message from Mars. Then M. Lenka has contracts for plays from M. Xanrof, Alexandre Blason, Albin Vallabregue, Georges Feydeau, Romaine Coelus, Michel Provins, Maurice Levallois, Antony Mars, Berr de Turrique, and a host of others. He intends also to revive some of the works of Melhac and Halévy, Alfred Capus, Jules Lemaitre, Leon Gandillot, Sardou, and Alfred Hennequin. He will make a few musical productions, among them L'oulette, by Charles Dupres and Frederic Le Ray; a musical comedy by Maurice Ordonneau, Paul Gavault and Victor Roger, and another by Victor de Cottens and Louis Varney.

An innovation at the Bouffes will be the "five o'clocks," modelled after the conferences of the Bodinière, Mathurins and Capucines theatres. These "five o'clocks" will be devoted to special performances and readings of ancient classics, both musical and dramatic, to trials of modern plays of merit, to concerts and literary lectures and discussions. The afternoon conferences have become important features of the Paris season, and M. Lenka's inaugural of these delightfully informal entertainments at his theatre is welcome.

The Bouffes-Parisiens company, for next season will include MM. Raymond, Gobin, Noblet, Matrat, Hirsch, Hurtiaux, Bellucci, Garbagni, Rablet, Montoux, Moreau, Bonchard, Myrtil Simon, Regnier, Linval, Stemy, Flandre, Schey, and Dean, and Mesdames Blanche Marcel, Mary Gillet, Lucy Andrieu, Maud-Amy, Françoise Samé, Rose Syma, Evelyn Janney, Franck-Mel, Bade, Doriel, Lemel, Verlain, Darthenay, Tempely, Deanny, Marguerite Bernay, and Guerin. With so excellent an array of players and so tempting a list of plays, it will be surprising if the Bouffes-Parisiens does not ride the wave of prosperity.

The Cluny should be successful with its latest revival, Les Provinciales à Paris, a farce by Emile de Norjac and Pol Moreau, that is uproariously funny, though a bit old-fashioned. The company plays with its usual vim, and MM. Dorgat, Arnold and Muffat, Madame Cuinet, and Miles Cardin and Dupreyon all score hits.

The Opéra Comique ended its season this week with performances of La Navarraise, with Madame de Nuovina in Calvo's role; Le Logataire Universel, and a one-act work, La Soeur de Jocisse, by Albert Vanloo and Antoine Bana, that was well received.

To-day is Baillie Day and the city is in gala attire. There was an immense crowd at the Theatre Sarah Bernhardt, where a free performance of L'Aiglon was given by Bernhardt and Coquelin and their company.

Free performances, all to crowded houses, were given also at the Comédie Française, Opéra Comique, Odéon, Porte Saint-Martin, Châtelet, Gaité, Ambigu, Cluny, Alcazar, d'Été, Ambassadeurs, Cirque d'Hiver, Nouveau-Cirque, and Cirque Medrano.

Quite a fuss has been made over the withdrawal of Cora La Parcerie-Richepin from the cast of Prométhée, soon to be given in the ancient theatre at Besiers. Madame La Parcerie-Richepin's story is that she left because Jean Lorrain, the manager, insulted Fran-



Photo by Reutlinger, Paris.

GERMAINE GALLOIS.

cois de Croisset, who is a personal friend of her husband, Jacques Richepin. The insult lay, it is said, in some remarks regarding the shelving of De Croisset's play, Chérubin, at the Comédie-Française. Hence Madame La Parcerie-Richepin felt that she could not remain in the cast. M. Lorrain says that Madame La Parcerie-Richepin was unequal to the role assigned her, and he was compelled to engage some one else.

Alfred Delille, dramatic critic of the Figaro, has been collecting from various playwrights statements as to the works they have placed or are engaged upon. Some of the statements are new and interesting. Catulle Mendès says that his opera, Le Carmélite, for which Reynaldo Hahn has furnished the score, will be produced at the Opéra Comique soon, as will also an operatic version of La Reine Fiamette, with music by Xavier Leroux. He also has written another opera, Le Fils de l'Etoile, the composer being Camille Erlanger. M. Mendès has completed an article on "The Poetic Movement in France," written upon the request of the Minister of Public Instruction and Beaux-Arts. Sarah Bernhardt has M. Mendès's drama, Sainte-Thérèse, and will produce it next season. M. Mendès will leave shortly for the Pyrenees, where he will begin work upon a new play, entitled Glatigny.

Henri Lavedan tells of his latest play, Le Marquis de Priola, that has been accepted by the Français. Alfred Capus has a comedy ready to present to the reading committee of the Français. Brioux has a play, La Petite Annie, on the lists of the same theatre, and another with Antoine. Georges Duval has three unplaced works, Murat, Babastens et Chicoteaux, and La Comédie des Illusions, and is working on L'Ancienne, a comedy. Maurice Donnay's Dans la Vie has been placed at the Français, and his Les Étranges at the Renaissance. He is writing a drama for the Gymnase. Pierre Wolff has Le Cadre for Béjane, Le Cure du Village for the Variétés, and La Famille Dumont, as yet unplaced. Paul Hervieu's L'Enigme will be one of the first offerings of next season at the Français. Sardou writes that his Les Barbares, to be done at the Opéra, is all he has to mention, and Albin Vallabregue declares that he has promised plays to four managers, and has only three ready, so he intends leaving Paris to escape the wrath of the fourth manager.

One of the productions at the Gymnase next season will be Le Billet de Josephine, a musical comedy by Georges Feydeau, Jules Mery, and Alfred Kaiser.

Les Remplacantes, by M. Brioux, that had a good run at the Antoine last season, is being novelized by Brioux and Marcel Laguet.

The opening bill of next season at the Renaissance, where M. Gemier assumes control, will be Edmond Lee's comedy, L'Indicret. M. Gemier also has accepted Albert Sorel and Paul Achér's Fricoteurs.

The Déjazet will produce in the Autumn André de Lorde and Roland Mareille's Son Petit Truc, and Médina and Jullienne's Les Petits Batons.

Antoine and his company will appear at the annual fête at Bussong, that occurs next month, in Poil de Carotte, by Jules Renard.

Several actors, returning to their homes after the theatre, have been held up and robbed recently. Among the sufferers were Mlle. Largini, and MM. Kepy and André, of the Gaité, and M. Lieme, of the Folies-Dramatiques.

An open-air performance of Les Cloches de Corneville (The Chimes of Normandy), will be given at that village on Sept. 15.

With this letter goes a picture of Germaine Gallois, who is a great favorite here. Besides beauty, she has a good voice and is a lively comedienne. Just now Mlle. Gallois is the principal figure in Paris Frou-Frou, the review at the Theatre Marigny. T. B. B.



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NEW ENGLAND OPERA (J. O. Center, mar.): New Britain, Conn. July 28-Aug. 4. Athol, Mass. 5-11.  
OLYMPIC OPERA: Dallas, Tex., June 24. Indianapolis, Ind. July 1-11.  
STANTON, JOSEPHINE: Vladivostok, Siberia, July 20-Aug. 24.  
THE EXPLORERS: Chicago, Ill., June 30-Indanapolis, Ind., July 1-11.

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## TELEGRAPHIC NEWS

## CHICAGO.

Building Commissioner Gets Busy—Fred Hamilton Wins Golf Cup—Tales of Torrid Times.

(Special to The Mirror.)

CHICAGO, July 29.

While those of the local theatrical managers who are obliged to remain in town were sitting last week within range of the electric fans and softly swearing at the heat, they each received from the building commissioner a communication calling their attention to the city ordinance which prohibits the crowding of the aisles and the erection of proper fire escapes. The perspiring managers found no fault with the fire-escape tip, but as so few people are walking in the aisles now, to say nothing of sitting in them, the aisle proposition was regarded as a superfluous jest, until the managers found that the commissioner was taking time by the forelock and calling attention to what may happen when the mercury drops and the public becomes theatre hungry.

In spite of the record breaking heat the few theatres that remain open are doing well. Lorna Doone runs on at the Grand Opera House, and its scenic splendor, together with the excellent acting, fully repays any one for an evening's discomfort. The new third act adds strength to the play. Ralph Delmore leaves the cast next Saturday night, to sail with Sherlock Holmes Gillette for London, and pretty Ellen Mortimer goes East also.

Miss Mortimer, by the way, had a letter from her mother in which it was stated that the ice man had fallen dead in front of their New York home. I wouldn't like to be, under those circumstances.

Early and late last week the town was full of Elks—and the Elks reciprocated. They were going to and from the Milwaukee convention. They came in throngs, with banners, they returned singly and in pairs, shingled with badges and escorted by old R. H. Morse. But they had a great time, and Chicago Lodge won \$500 for drilling and \$250 for appearance in the parade.

Fred Hamilton, of the Grand Opera House, won the Solace Cup at the big Onwentaia golf tournament last Friday, defeating William Waller, Western champion. The story of the game read like a Scotch high ball fiasco.

The seventy-fifth performance of King Dodo took place this evening at the Stradaheer. Reginald Roberts, the popular Castle Square tenor, just back from 'Prison, succeeded Miro Delamotta as Pedro, and after forty-four consecutive weeks of work, Gertrude Quinlan gave way to Louise Montrose. Miss Quinlan gives up the part of Annette to take a much needed rest in the mountains of New Hampshire. The tenth week of King Dodo's successful run opened with Watty Hydes in the director's chair.

Many of the players here now are expert golfers, among them Will Courtleigh, who goes over the Elks with his boy, and R. Peyton Carter, who played golf before the game was brought to Newport.

The Village Postmaster has started on its second hundred performance at the Great Northern, and it is likely that it will run on until the latter part of August.

Dr. De Garma Gray, whom we all used to know as Charlie De Garma, now prince of carnival promoters, dropped in on me last week after attending the Elks' convention. He looks like the man who gets into the book-makers' line after the race, and he is interested in a big midway show and several other ventures. He was at Milwaukee to represent the New York "mother lodge," No. 1. "Happy Cal" Wagner was another visiting Elk. He came on with the Denver delegation.

Last week Frank Pixley, the librettist of King Dodo, went over on the West Side and some one started the report that he had gone to New York. He is still here and is conferring with Gustav Loeb, who has been at the theatre writing the music for a new opera, the libretto of which Mr. Pixley is hard at work on, and upon which the King Dodo managers have an option.

Next Sunday night Lovers' Lane will have its farewell performance at McVicker's, and the seat sale for the last week is large. It could remain until the regular season, but Manager Litt wishes to give his house an overhauling. It will be reopened Aug. 18 by "Way Down East," which opens in Buffalo to-night for a three weeks' run.

Alice Fisher-Marcourt was in the city last week, and witnessed her husband's dashing performance of Tom Puggus in Lorna Doone.

Light opera has made a distinct hit out at Sunnyside Park, and the second week of the season opened to-night with a revival of The Mascot, with John B. Young as Prince Lorenzo and Minnie Jarboe as Bettina.

At the Grand Opera House last Thursday evening I met Elita Proctor Otis, who opened in monologue at the Masonic Temple Theatre yesterday afternoon, and her youthful and handsome husband, William Carpenter Camp, formerly of this city, but now a New York lamb.

No doubt mindful of the number of idle Uncle Tom hands in the city, the management of the Clark Street Museum has arranged for a watermelon eating contest this week for colored men and women. A big field will start.

The Bijou opened yesterday with a big production of Nobody's Claim, a rather heavy offering for ninety in the shade. But those West Siders love corned beef and cabbage in this weather.

The mysterious star advertised by Manager Murdoch to make a first vaudeville appearance at the Masonic Temple Theatre in August at

\$1,500 per week turns out to be Eugene Cowles, the popular Chicago basso. He'll draw the money, too.

I married a lovelorn couple at my home one night last week, and I had to call in the caddy to act as a witness of the ceremony. When he came in he raised his right hand to be sworn. He said he was always sworn when he was called as a witness.

J. B. Smith, a Chicago man, was elected president of the Theatrical Mechanics' Association at its biennial session in Philadelphia last week.

Harry Corson Clarke, fully restored to health, is at the Chicago Beach Hotel for the Summer, and will hereafter make Chicago his business headquarters. "Biff" Hall.

## BOSTON.

Current Attractions—The Burgomaster to Close.

(Special to The Mirror.)

Boston, July 29.

Walter E. Perkins' starring engagement at the Castle Square in The Man from Mexico made just as big a hit as it did there a year ago. To be sure Maude Odell's absence was regretted by those who recalled her hit then, but not one envied her present success in Chicago. Mr. Perkins was just as clever as ever and made every point tell. The support which he received from the stock company was so good that he forgot how he was robbed only a week ago when he was bathing off the coast of Maine. For the second week of Mr. Perkins' engagement My Friend from India will be the bill.

The Burgomaster has been doing wonders at the Tremont, and, while it only came for a limited engagement, it has spun along until now it has entered upon its sixth week and might stay as much longer. It was the seventy-fifth performance in Boston to-night and souvenirs in the shape of candlesticks were given away. The appropriateness of this choice was because the comedy has not yet had a light house. It will give way to The Bonnie Brier Bush Aug. 26.

King Dodo will be given at the Tremont early in the season. That puts an end to the rumor that Boston Music Hall would be used for musical comedies next year, instead of vaudeville.

The Morrison Comedy company is busy rehearsing at the Grand, as that house will be the first to reopen for the season, next week being the time.

E. S. Willard has written from London that he has secured a strong new play which he expects to produce at the Tremont.

Around the World in Eighty Days is to have a spectacular production in revival at the Boston, and Wilton Lackaye will probably be the Phibes Fogg.

Mr. and Mrs. Theodor Johnston (Florence Templeton) are back in Boston after a Summer tour with the Hadfield Stock company. Mr. Johnston has bought a lot for a Summer home at Bristol, Me.

R. M. Edwards, chief electrician of the Colonial, with his wife and Myra Keller have gone for a month's vacation trip to Maine and the provinces.

Pierce J. Grace has purchased a yacht for use at his Summer home.

Fred Zimmerman, who has been cruising about here in a steam yacht, has been the guest of John B. Schofield at Manchester-by-the-Sea. He also came to town to consult with Richard F. Carroll in regard to Miss Bob White.

Marion L. Shirley is at the home of her brother at Saugus for a few weeks.

Hon. Guy Carrier announces that he is not a candidate for re-election as senator. He is the husband of Marie Burrows, the former leading woman of the stock company at the Museum, who retired from the stage on the occasion of her marriage.

Frank J. Keenan, whose Summer cottage is at Edgartown, has been visiting at Winthrop. Phil Ott and his wife had a send off from the Point of Pines upon the occasion of their departure for the West. Among those present were J. C. Peebles, Frank Rice, Monte Collins, John Burke, Mr. and Mrs. James H. Rice, Edna Crooks, Fred Hansen, Fred Monroe, and Matthew Ott.

Mr. and Mrs. Borden Hall, of this city, tendered a farewell breakfast at the Parker House to R. H. Crosby, the dramatic editor of the Post, and his wife, just before their sailing for Europe on the Iovonia.

The excavations for the new Majestic are practically completed and the work on the walls will be pushed forward as rapidly as possible.

Mabel Spencer, at one time a member of the Castle Square company, but last season with Walter E. Perkins in The Man from Mexico, is at her home in Brookline for the Summer. JAY BENTON.

## PHILADELPHIA.

Season to Open Soon—Poor Business at Atlantic City—George Fish II.

(Special to The Mirror.)

PHILADELPHIA, July 29.

The season of two of our theatres will open Aug. 17, when the Auditorium will offer The Evil Eye, and Forepaugh's the new stock company.

The attractions at the various parks remain unchanged, excepting Central Park, that has the Quaker City Minstrels in place of the McKnight Opera company.

George Fish, manager of Forepaugh's Theatre, who lately returned from a tour of inspection of the Western stock theatres, is suffering from a severe attack of gastritis.

Atlantic City Notes: The Academy of Music has again changed its style of attraction. Last week there was vaudeville; to-night

West's Minstrels opens there for week.—The Dairy Farm continues at Young's Pier.—At the Auditorium Pier, under the management of W. L. Dochstader, matinees are given daily, except Mondays.—May Irwin spent a week here.—Ralph Bingham, William Gorman, Frances Gaunt, and W. S. Burleigh are among the visitors here.—The business at the theatres thus far has been disappointing. S. FRANKLIN.

## WASHINGTON.

Hoyt Force Season Ends—Slight Fire at the Academy—Joan of Arc Preparations.

(Special to The Mirror.)

WASHINGTON, July 29.

A Day and a Night this week is the final bill of the musical season at Chase's New Grand. A good audience was in attendance to-night. Otis Harlan had his original part, in which he fairly reveled, and the support given by John W. Dunne, Tony Hart, Little Chip, Henrietta Lee, Mary Marble and others was excellent. The scenic artists and the stage director deserve praise for the completeness of the musical farce presentations. During Manager Chase's next Winter season vaudeville will be side-tracked for a while, to allow a return to musical comedy. The season at Chase's will reopen Sept. 16, after a number of improvements have been made.

Glen Echo, Cabin John Bridge and Chevy Chase Lake, suburban breathing places, are attracting crowds.

A fire caused by electric wires occurred during the week in the vaults at the Academy of Music. What might have resulted seriously was averted by the prompt action of Joseph Boucher, the watchman, who extinguished the blaze before much damage was done.

On the stage of the National Theatre electricians are at work taking the fire illusion of Joan of Arc to pieces to add new effects to the burning at the stake. The work is undirection of the inventor, Morgan A. Sherwood. JOHN T. WARNE.

## ST. LOUIS.

Abrupt Finish at Uhrig's Cave—Changes in Delmar Company—The Programmes.

(Special to The Mirror.)

St. Louis, July 28.

The weather man and the Summer garden managers had a terrific struggle for supremacy during the past week, but the weather man got the decision. With the thermometer ranging from 104 to 107 during the day and hovering around the 100 mark in the early part of the evening, it was out of the question to expect people to patronize even the open air theatres. Large numbers rode out to the gardens, but most of them remained outside the pavilions. The official temperature on Wednesday reached the highest mark ever recorded in St. Louis.

The most important announcement of the week was Manager McNeary's notice to the Maude Lillian Berri Opera company that the Uhrig's Cave season would close on Saturday evening, July 27. This caused quite a sensation in town, as the Cave was doing a good business. There were many rumors regarding the cause of the trouble, but there seems to have been friction between Miss Berri, Frank Moulton, the comedian and stage-manager, and Manager McNeary. Mr. McNeary says he is through with the theatrical business forever, and that he is negotiating for the sale of the Cave property to a syndicate that contemplates erecting a \$1,000,000 hotel there. This action has been postponed, however, for Mr. McNeary on Friday arranged with Maurice Freeman for the occupation of the Cave by the latter's stock company for the rest of the Summer season.

Manager Southwell, of the Delmar Opera company, took advantage of the Cave's closing and engaged Miss Berri and Mr. Moulton for his company, and they will likely make their first appearance at Delmar, Sunday, Aug. 4. Laura Millard, Fred Frear, and Stage-manager Temple, of the Delmar Opera company, expect to go East Saturday evening. William Rochester will succeed Mr. Temple. Manager Southwell certainly has a strong array of talent now, and the personnel of the company are nearly all Castle Square favorites. Maude Lillian Berri, Blanche Chapman, Frank Moulton, Francis J. Boyle, and Eddie Clark have all scored hits at Music Hall the past two seasons.

The Maude Lillian Berri Opera company gave a splendid performance of The Mikado for the farewell week at Uhrig's Cave. Frank Moulton scored as Ko-Ko. Miss Berri sang the part of Yum-Yum with good effect. Fanny Frankel did well as Pitti-Sing. The Delmar company did not do so well in El Capitan. Agnes Paul and Blanche Chapman were the hits of the performance. Sunday evening Manager Southwell put on The Little Tycoon. The cast: General Knickerbocker, John J. Martin; Alvin Barry, Harold Gordon; Rufus Ready, Edwin A. Clark; Lord Dolphin, Charles A. Morgan; Teddy, Fred Frear; Captain, Herman Haynes; Custom House Officer, Harry Morton; Violet, Laura Millard; Dolly Dimple, Agnes Paul; Miss Harricane, Blanche Chapman; Dot, Olive Vail. Next, the Mascot.

The Hanley-Ravold Stock company did fairly well with Camille. Lillian Kemble did especially good work in the title-role. This week, The Silver King. The cast: Wilfred Denver, Lawrence Hanley; Elijah Coombe, John Ravold; Captain Herbert Skinner, Will B. Rising; Danville Jalkes, Earle Stirling; Inspector Sam Baxter, Arthur Garrels; Harry Carbett, Henry Travers; Geoffrey Ware, Joseph Soraghan; Crippa, Charles Krone; Perkins, Joe Willock; Bink, Henry Barrett;

Jennings, John Irving; Tubbs, Arthur Reed; Blicher, George De Lovar; Trueman, George Ravold; Frank Selwyn, John Basset; Lecher, Arthur Deer; Caffer Boute, Joseph Nomod; Teddy, Frank O'Brien; Ticket Inspector, John Tree; Nellie Denver, Lillian Kemble; Olive Skinner, Isabel O'Madigan; Susie, Thais Magrane; Mrs. Gummage, Jennie Barnett; Clay Denver, Katie O'Brien; Ned, Frank O'Brien.

The Eclipse Park Stock company is still doing well. This week's offering is Rip Van Winkle. The cast: Rip Van Winkle, W. L. Richmond; Derrick Von Beekman, Henry Pemberton; Nicholas Vedder, Alfred Britton; Cockles, Gordon McDowell; Gretchen, Marie Barrett; Katherine, Minnie Wilson; Little Meenie, Etta Kennedy; Little Hendrick, Madeline Hunt; Mennie, Louise Dunbar. J. A. NOATON.

## CINCINNATI.

Double Bill at Chester Park—Brooke's Band with Electrical Effects.

(Special to The Mirror.)

CINCINNATI, July 29.

The Chester Park Opera company scored its greatest success of the season last week with El Capitan, that was produced capitally, reflecting the greatest credit on all concerned in its revival. Last night a double bill was given. The opening opera was Trial by Jury, that had not been given in this city for many years. Its witty lines and pretty music made an admirable foil for Cavalleria Rusticana, that followed, and in which Edith Mason was at her best as Santuzza and Thomas Perse was an admirable Turiddu.

Brooke's Band continues at the Zoo. A novel feature for the week is the rendering by the band of the "Anvil Chorus" from Il Trovatore with electrical effects. With each tap of the anvils thousands of electrical sparks appear at all points of the grounds, giving a most weird but beautiful effect. H. A. SUTTON.

## THE ELKS' CARNIVAL.

The Elks' annual carnival that took place in Milwaukee Tuesday, Wednesday, Thursday and Friday of last week was probably the most successful event of the kind that the order has ever held.

The carnival was formally opened at the Pabst Theatre at 10.30 o'clock Tuesday morning, July 23, by Charles H. Hamilton, who called the meeting to order. The theatre was gayly decorated with flags and bunting, as well as flowers and palms, and presented a very festive appearance. Seated upon the stage were Mayor Rose, of Milwaukee, exalted ruler of Milwaukee Lodge; Charles H. Hamilton, master of ceremonies; Hon. Jerome B. Fisher, of Jamestown, N. Y., grand exalted ruler of the order; United States Senator M. E. Clapp, of Minnesota; the Rev. Mr. Buckner, of Arkansas, and other prominent officers and members of the order.

The Rev. Mr. Buckner opened the meeting with prayer; after which Charles H. Hamilton delivered the opening address, and then introduced Mayor Rose, who also spoke. Clara Hague, of Jackson, Mich., followed Mayor Rose with a well rendered soprano solo, that received great applause. Grand Exalted Ruler Jerome B. Fisher next made a brief but eloquent speech, in which he accepted, for the Elks, the freedom of the city. The Lyric Glee Club followed, rendering "Comrades in Arms," after which Senator Moses E. Clapp was introduced and spoke at length.

The presentation of a gavel to Exalted Ruler Fisher by W. U. Simons closed the exercises. The gavel is made of wood taken from the destroyed battle ship Maine.

The crowds the first day, although not as great as at the end of the week, numbered many thousands, and the parade that took place Tuesday afternoon was witnessed by a large assemblage.

At the Wednesday morning session of the grand lodge, at the Pabst Theatre, the convention and carnival of 1902 was awarded to Salt Lake City after a close struggle, in which New York and Baltimore made good fights for the privilege.

At the meeting held on Thursday morning it was decided to postpone the selection of an Elks' home until next year. The following prizes for the parade of Tuesday were also awarded at this session: To the Grand Rapids, Mich., Lodge, the first prize of \$1,000; to the Cherry Pickers of Toledo, O., the second prize of \$500, and to Chicago Lodge, No. 4, the third prize of \$250.

A secret session followed the regular one, during which Charles E. Pickett was elected Grand Exalted Ruler.

Thursday afternoon the carnival was at its height, and the crowd that attended the parade and fun along the "Corso" enjoyed themselves to the utmost.

The celebration finally came to an end with a grand ball held at the Exposition Building Thursday night, that was in every way a success.

## EFFIE HILSLER AS PRISCILLA.

F. C. Whitney yesterday completed arrangements by which Effie Hilsler will star under his management next season in Stanislaus Stange's play, The Woeing of Priscilla, that was produced successfully in Boston last Spring. Miss Hilsler will have the support of an excellent company, including Edmund D. Lyons, who will play Miles Standish, that he originated in the Boston production. The season will open in Providence Sept. 2, and the play probably will be seen in this city later on.

Dart Davidson invites offers. Address Mirror.



## IN SUMMER PLACES.

Where Players Are Spending Their Vacations  
—Gossip of Seashore and Mountains.

## PEAK'S ISLAND, ME.

Midsummer finds this popular resort away in the lead over any previous season in its history, as far as Summer visitors are concerned. A tour of the hotels discloses the fact that each one now contains nearly its full complement of guests, and yet the season is comparatively young, the zenith never being reached at Peak's before August.

Considering the large number of theatre folk there are on the island, it is surprising how few of them put up at the various hotels and boarding-houses. About all of them are installed in cozy little cottages, indulging in light housekeeping, which generally includes a chafin-dish, coffee-pot, paper napkins and wooden plates and a few other incidentals, that can be easily disposed of after using. Everything is run on a strictly bohemian basis, and their motto is "Little work and plenty of hay," and this life is doing them a world of good.

The Gem Theatre Stock company, together with the Boston Ladies' Orchestra, have established themselves great favorites, not only with the profession but with other guests on the island. They are the prime movers in all the social affairs, ever ready for a good time, and a gathering seems incomplete without some of them being present.

Mrs. M. Sherman Raymond, directress of the Ladies' Orchestra, entertained a party of Portland friends at her cottage, "The Twilight," July 19. After a few hours of social intercourse a dinner was enjoyed at the Peak's Island House. Among the guests were the genial Walter Edwards, Mrs. Rennew and Miss Tucker, of the orchestra.

After a fortnight's vacation here, T. J. Boyle left for Chicago the latter part of last week. Mrs. Boyle will remain over another week, when she will join her husband at Chicago, going thence to Nashville in time for the Fall opening of their theatres in that city.

Next to bathing, deep sea fishing parties are becoming very popular. William H. Lothrop, treasurer of the Howard Atheneum, had a large party out on the yacht *Cruiser* for a few days last week.

Stage-Manager Lawrence Eddinger and the other theatre attaches went out for a day's fishing trip July 20, returning at nightfall with several hundred weight of rock cod.

Irving Stanley, Mrs. Charles Stanley and Viola Stanley arrived last week for the remainder of the season. They are the guests of Charles Stanley, of the Gem company, at the Taladega cottage.

Manager Wilson P. Rosa, of the Shore Acres company, is here for a few weeks' vacation, having arrived July 19.

J. Gordon Edwards has returned to Nashville, Tenn.

Franklin Ritchie returned to New York July 20, in order to begin rehearsals for his coming season's engagement.

The many friends of William H. Pascoe are delighted to know that he is shortly to visit Peak's Island, accompanied by his bride. Mr. Pascoe was for many years leading man at the Island Theatre.

Walter Edwards, leading man at the Gem, has been engaged to play leads in a stock company at Nashville, Tenn., during the coming season. He was engaged by Mrs. Boyle.

John Stapleton, author of *A Bachelor's Honeymoon*, who is summing at the island, is receiving many congratulations upon the way his production caught on, as played by the Gem company last week.

Mr. Pike, of the Gem box-office, will resign his position July 22, when he leaves for Boston, to take up the study of dentistry.

Aubrey Boucicault is now busily engaged in writing a new play for the Boston Cadets, another comedy for a New York manager, and some lyrics for George Lederer, and still he finds time to get in several hours of outdoor life daily.

Dudley Buck, the musical composer, was a visitor on the island last week. He is, as usual, summing at Cushing's Island, where he brings his family yearly.

Gertrude Spinney is so much pleased with Peak's Island that she has purchased a lot on the South end of the island, facing White Head, on which she will erect a cottage.

Ruth Skillings has been engaged to take part in the *Cinderella* production.

Mr. and Mrs. Joseph Wagner and Bettie Bonworth, of the Hollis Street Theatre, Boston, have left Peak's for Kennebunk, where they intend spending the remainder of the Summer.

Annie Holton gave a lobster bake to the members of her company at La Repose one night last week.

George Neville, who has been laying off the past week to enjoy his new watch, has been the guest of Captain Upham on his schooner-yacht *Lewa*. Captain Upham was at one time in theatricals and has many warm friends in the profession.

Mr. Heigher has been engaged to play at Nashville, Tenn., during the coming season.  
M. C. RICH.

## MOUNT CLEMENS, MICH.

The season at Mt. Clemens is now at its height, and many theatrical folk are to be seen among the pleasure seekers there. Among the professional people who arrived last week were Mr. and Mrs. Nat M. Wills, Joe Rosino, Frank Rosino, and Kittle Wells. W. E. Horton writes to *THE MIRROR* the following news of the resort:

"Mr. and Mrs. Jack Levy (Della Fox) have left for New York via Buffalo, where they will spend a few days at the Exposition.

"The street fair, which took place last week, brought into town a number of attractions, a few old-timers among them, Frank A. Gardner, Miles Orton, and Professor Lane being connected with the show, and Fred A. Raymond was the manager of the fair, which was a success in every way.

"The entire theatrical colony went to Detroit on Monday last to witness the initial performance of Frederick Hallen and Mollie Fuller in a new playlet, *The Sleep Walkers*, at the Wonderland. All concurred in the opinion that this is the best play in which these two stage favorites have ever appeared.

"Quite a commotion was caused at the Opera House last Saturday night during the performance of Rusco and Holland's colored minstrels. When the show was about half over Mr. Rusco stepped before the curtain and informed the audience that the local management refused to settle according to the terms of his contract and the entertainment would end. At the same time he advised the auditors to demand the return of their admission money. The trouble occurred over the local manager insisting on the retention of \$25 out

of the gross receipts of \$51—the contract calling for a division at 75—25 per cent. The visiting company would not accept the money and it is very likely a law suit will follow. The show was good as far as it went."

## CAPE COTTAGE, ME.

There were several arrivals of professional people at Cape Cottage last week, including James J. Ryan, Jessie Merritt, Henrietta Browne, A. J. Wilden, business-manager of the Gillis, Kansas City, and Emil Gerstle.

## NOTES.

Edmund Elton is spending the Summer at the Hotel Manissee, Block Island.

Bertha Boardman is passing the Summer at the Manissee, Block Island. She will be seen next season with a leading opera production.

Mr. and Mrs. Theodor Johnston (Florence Templeton) purchased during their recent tour through Maine a beautiful site for a Summer home at "Fox-Den-Hill," Bristol. Mr. Johnston has a large interest in the adjoining property and plans to establish a theatrical colony there.

Edmund Burroughs is at his Summer home, "Oak Cliff Cottage," Pigeon Cove, Mass.

Iola Pomeroy, who is to play *Chip in Fogg's Ferry* and *Georgia in A Romance of Coon Hollow* the coming season, is summing at Lindenthorpe Park, near Philadelphia.

Charles W. Burch is spending the Summer at his home, Ann Arbor, Mich.

Al. H. Wilson was in the city last week visiting friends, and left for Buzzard's Bay, Mass., where he will spend the Summer with Andrew Mack.

Howard M. Githens is summing with his family at Wildwood-by-the-Sea, N. J. He has completed a waltz song entitled "The Dearest Girl I Know."

Mr. and Mrs. J. L. Seeley (Jennie Kendrick), of the Castle Square Stock company, Boston, are spending their vacation as usual at Asbury Park, N. J.

Emilia Bartoletti is spending her vacation visiting her brother, M. Bartoletti, of Kralffy's Constantinople, now playing in Buffalo.

Mr. and Mrs. Edward Warren (Marguerite Hammond) are at their Summer home, Catamnet, Mass. Mrs. Warren has recovered from the accident which obliged her to close her tour in Cowslip Farm last season.

F. Chauncey Holland, of the Briggs and Holland Summer Festival, having closed his season, is at his home in Brazil, Ind., to spend a few weeks with his mother.

Dave Seymour is at Saranac Lake.

William R. Randall is at his home, Rochester, N. Y.

George M. Fenberg, manager of the Fenberg Stock company, has been spending a three weeks' vacation at his Summer cottage on Lake Blanchard, near Findlay, O. He is now in town arranging for his coming season, which will open early in August.

Mr. and Mrs. Joseph D. Clifton are spending the Summer at Greenwood Lake, N. J. They will be members of the Fenberg Stock company next season.

Charles E. Bloomer is a member this Summer of the colony of actors at Sayville, L. I.

Louis Croton, of the Old Homestead company, is spending the Summer with his mother at Muskegon, Mich.

Hart Conway is taking a vacation at Mackinac Island, Mich.

Prof. V. C. Minnetti and Mrs. Minnetti (Miss Gennett), after a prosperous season with Holden Brothers' company, are spending the heated term at their cottage at Delaware, Ohio.

Lucille La Verne and her mother are guests at the Hotel Victoria, Highlands of Navesink, N. J.

Cyril Scott is summing at Bayshore, L. I. Edna Wallace Hopper is spending the Summer at Larchmont.

T. Clayton Kennedy, Emily Curtiss and Walter P. Lewis are spending the Summer months at the Lewis Villa farm, East Scho-dack, N. Y., getting material for a rural sketch that they intend to produce on their return to New York in September.

Mr. and Mrs. Sheridan Block (Emma Field), after a short visit to Westhampton, L. I., have gone to Shelter Island, L. I., where they are enjoying themselves hugely. They will spend the rest of the Summer there.

W. J. Chappelle, the veteran advance agent, is at his home, Great Bend, Pa. He will go in advance of Mamma's Pet the coming season.

Mrs. William Richards (Marie Gilmer) returned from the South Friday, and is now at "Maple Cottage," Dingman's Ferry, Pa.

Mr. and Mrs. Joseph Dillon are at their Summer home at Ripponan Lake, Conn.

Virginia Russell is enjoying the Summer at Highlands, N. J., bathing, boating and cycling. She has become an expert swimmer. Miss Russell will be leading woman at the Standard Theatre, Philadelphia, next season. A paragraph in *THE MIRROR* erroneously gave the name as Helen Russell.

Mr. and Mrs. E. H. Sothern (Virginia Harned) are guests this week of Edwin H. Low at the Atlantic Yacht Club, Seagate. Mr. Sothern is negotiating for a cottage at Seagate, where he will remain until the middle of September, when his season opens.

Gladys Arnold is spending the rest of her vacation at St. James, L. I.

Robert Elliot, who is spending the Summer in the Catskills, was the central figure in an entertainment given at the Opera House at Cook's Falls, N. Y., on the evening of July 27. In the entertainment, which was billed as An Evening with Shakespeare, Mr. Elliot was assisted by William J. Mackey, William Welphly, Hugo Helstrom, and Mrs. Elliot.

Marcia Eamonde and Rita W. Harlan are spending their vacations at Big Indian, in the Catskills.

## ENGAGEMENTS.

Joseph French, with *Are You a Buffalo?* Gustave Wallace, to play the Judge in *The Tide of Life*.

Charles Devlin, for Winchester.

William Cullington, for In Old Kentucky.

Addison Pitt, with Henrietta Crozman.

Laura Linden, for Captain Jinks of the Horse Marines.

John P. Jordan, for Viola Allen.

## THE STOCK COMPANIES.

The McCullum Stock company presented last week *The Belle of Richmond*, written by Sidney Sommers Toler, who took the leading role of his own play and was cordially received. Manager McCullum staged the play in an artistic manner, and his portrayal of the leading comedy role was excellent. The attendance was unusually large.

*The Belle of Richmond*, Sidney Toler's play, gave so much pleasure at McCullum's Theatre that Manager McCullum was forced to continue it for three days the first of this week.

Charles F. Bryant, stage director of the Alcazar Theatre, San Francisco, revisited this city last week, after having made a brief trip to Boston, Philadelphia and Washington. He left for the coast on Thursday, and will travel by way of St. Paul and Minneapolis.

Howard Scott, Marie Howe, Guiba Daudet, and Agnes Ranken have been re-engaged for the Alcazar Theatre Stock company.

Valerie Bergere as Mrs. Eastlake Chapel in *The Crust of Society* achieved with the Albee Stock company at Keith's, Providence, last week one of the most emphatic of the many successes she has made there this Summer.

Helaine Hadley played Violet Eamonde in *The Crust of Society* with the Albee Stock company last week, and was warmly commended for her performance.

The Orpheum company, of Brooklyn, will transform the Brooklyn Music Hall from a vaudeville to a legitimate theatre, and establish a stock company there.

Mae Taylor has been engaged as soubrette of the new Gotham Theatre stock company, Brooklyn.

Maude Fealy, who made a marked success as Babbie in *The Little Minister* with the stock company at Elitch's Gardens, Denver, Col., a few weeks ago, filled another stellar engagement at that resort last week, appearing as co-star with Blanche Walsh, who played Romeo to Miss Fealy's Juliet.

Edward Elmer's version of *Under Two Flags* was produced successfully by the Criterion Stock company, in St. Paul, recently, with Robert Drouet as Bertie Cecil and May Buckley as Cigarette.

W. J. Deming has been engaged as comedian of the Baldwin-Melville Stock company, New Orleans.

Edmund Elton has signed with the Girard Avenue Theatre Stock company, Philadelphia.

Will W. Crimans has just closed a very successful ten weeks' Summer stock engagement at Omaha, where he has been re-engaged for next Summer as leading man. He will rest a week at Indianapolis with his family before going to Boston to begin rehearsals with Tennessee's Partner.

Hudson Liston has joined Section Z of the F. P. Proctor Stock company, opening in Montreal July 29.

Thomas Meehan has been engaged for the comedy roles with the Boyle Stock company, Nashville.

The Maurice Freeman Stock company, at St. Louis, Mo., opened its eighth week on July 21 in Rip Van Winkle to the usual crowded house. The title-role was played by Hugh Morrison in painstaking manner. Maurice Freeman fully satisfied the audience as Heindrick Vedder. Nadine Winston got all possible out of Meenie Van Winkle. Others who did good work were Herbert St. John-Brenon as Cockles, F. R. Rutledge as Derrick Von Beekman, and Anna Marie Schaefer as Gretchen. This week, Camille.

At the Alcazar Theatre last week the stock company's offering was a revival of *The Country Girl*, in which Florence Roberts repeated her former success. The cast was the same as last season, with the exception of Theodore Roberts and Edwin T. Emery. Mr. Roberts is playing with the Frawley company, while Mr. Emery has been transferred to the Central Theatre to play Zou Zou in the revival of *Triby*. George P. Webster, who replaced Mr. Roberts, made a personal hit in the part of Moody. Paul Gerson did well as Mr. Emery's successor. White Whittlesey again was successful as Belleville. Lucius Henderson, Marie Howe, Agnes Rankin, and Frank Bacon filled their roles well. The current bill is in Camille, with Florence Roberts, White Whittlesey, and Barton Hill in the principal parts.

The Maurice Freeman Stock company, of St. Louis, which has been playing for the past eight weeks at Grand Avenue Park, will be transferred on Aug. 4 to Uhrig's Cave. The members of the company who will be at the Cave with Mr. Freeman are Nadine Winston, Anna Marie Schaefer, F. R. Rutledge, Herbert St. John-Brenon, W. H. St. James, W. Le Roy Wimmer, Gretchen Bichel, and Angela Wirtz.

Charles E. Blaney has almost completed the organization of his stock company that is to open its season at Blaney's Theatre, Newark, on Sept. 2. Among the principals of the company already engaged are J. Henry Kolker, leading man; Beryl Hope, leading woman; Theresa Maxwell, heavies; Frederick Conger, light comedian; W. T. Elwanger, heavies; Gerald Griffin, comedian; Taylor Holmes, juvenile, and Verne Castro, ingenue.

Robert Drouet closed his engagement as leading man of the stock company at the Metropolitan Opera House, St. Paul, on July 27. His place in the organization was taken by Harry Barkhardt. The company will close its season early in September.

The following have been engaged by Leslie Morasco for the Grand Opera House Stock company, San Francisco, that opens the season Sept. 2: Joseph Haworth, Laura Nelson Hall, Herschel Mayall, Hardee Kirkland, Charles Waldron, Fred Butler, William Baker, Lilian Buckingham, Countess Von Hatzfeldt, Harry D. Byers, and William Bernard. Joseph Haworth is to be starred for six weeks, after which the season will continue for a total of forty-four weeks.

## REFLECTIONS.



Photo by Sigel Cooper & Co., Chicago, Ill.

Henry E. Miller, the operatic tenor, is pictured above in the role of Lieutenant Fairfax in *The Geisha*—a role in which he made a decided hit. Mr. Miller possesses a strong voice, of admirable quality and wide range. Since closing with the Bostonians last May he has been studying daily with the noted vocal teacher, Signor La Marco, of Milan. Signor La Marco counts Mr. Miller as one of his best pupils.

Richard Obee, representing Jules Murry's and other enterprises, will sail for England Sept. 7 on a business trip, to be absent thirty-five days.

Mr. and Mrs. George Allison (Gertrude Rivers) have returned to town.

Nellie Porter has dissolved partnership with Thomas Carrick in the "La Fiata" act and has signed with Superba.

Shipman Brothers' *The Prisoner of Zenda* closed at St. John, N. B., July 27.

The Valley Stock Opera company, of Syracuse, N. Y., organized by J. K. Adams, celebrated its fiftieth performance of the Summer, July 22, by distributing souvenir photographs of Grace Hazard, the soubrette of the company.

Mildred Holland, and her manager, Edward C. White, returned from Europe on July 23. Miss Holland has gone to Boston, where she will conduct the rehearsals of *Two Little Vagrants*, the season opening at the Grand Opera House, that city, Aug. 10. After the opening of *Two Little Vagrants* Miss Holland will return to New York to begin rehearsals for her tour in *The Power Behind the Throne*.

Rehearsals of *At the Old Cross Roads* will begin at the American Theatre on Aug. 6, and the company will open in New England on Aug. 29.

Frank H. Livingstone, who for a number of years has been associated with O. D. Woodward in connection with the latter's theatres in Kansas City and Omaha, and who still controls the Livingstone Stock company, will this season produce his original comedy, *Which is Who*. The comedy is booked solid in Nebraska, Iowa, South Dakota, Minnesota and the South. Rehearsals have been called for Aug. 15 at Nebraska City, where the season will open on Sept. 2. Among the members of the company are F. H. Livingstone, Lillian Merchal, George Castleberry, Arthur Smith, Jessie Mae Emison, Harry Rolfe, treasurer, and H. S. Livingstone, manager in advance.

John F. Byrne, proprietor of *Eight Bells*, will make an elaborate revival of *Le Voyage en Suisse* season of 1902-03.

Rehearsals for *Fogg's Ferry* will begin at Baltimore next Monday.

Mr. and Mrs. Edgar Forman, last season with *Siberia*, are now playing in England. They will return to America next season to appear in *The Royal Hero*. At the close of the tour Mr. and Mrs. Forman will again go to England.

S. A. Magnire, of Broadhurst and Currie's business staff, is very seriously ill at his home in this city with typhoid pneumonia.

Charles E. Blaney's *A Mormon Wife* company began rehearsals yesterday (Monday) at the Fourteenth Street Theatre.

Perry Averill has engaged passage on the *Etruria*, sailing Aug. 3, for Europe, where he will spend the rest of the Summer.

Eight dancing girls engaged for the Hanton Brothers' company next season will be passengers on board the *Furness*, sailing from Glasgow on Aug. 8.

Alice Johnson returned to the city last week, having closed her season with T. D. Frawley. While in San Francisco, Manager S. J. Friedlander offered to star her in a musical comedy next season.

As told in *THE MIRROR* last week, most of the members of the Alice Nielsen Opera company arrived here from London Thursday. A few others took a later steamer and arrived Saturday. Jane Mandeville, Barbara Cannon, and Ethel Mack stayed in London, having been engaged by George Edwards.

Herr Wurster, an Austrian tenor, while descending from the peak of Faulhorn, Switzerland, fell over a precipice and lodged in a tree fifty feet below. He was rescued by his guide and was found to be not seriously hurt.

Seda Yacco, the Japanese actress, who is now in London, has been seriously ill, and it is feared that an operation may be necessary.

Dorf Davidson invites offers. Address *MIRROR*.



# THE NEW YORK DRAMATIC MIRROR

(ESTABLISHED JAN. 4, 1898)

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,  
EDITOR AND SOLE PROPRIETOR.

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## THE CRUELTY OF DISCIPLINE.

Sometimes that foolish persons may have considered as a penalty of courtesy, but which really was but one of the many necessities of discipline, happened in this town almost immediately upon the arrival here last week of "the Napoleon of the Theatre," CHARLES FROHMAN. The story of it was told in the *Harold* of Thursday with all the typographical prominence and superlatives that any act of the "Napoleon of the Theatre" inspires in the establishment whose infallible wisdom is illustrated by the owl that perch upon its cornice.

It appears that a young actress under the management of "the Napoleon of the Theatre" had formed plans, on the assumption that she was to have a vacation, to rest in the neighborhood of New York. Upon the arrival in the city of "the Napoleon of the Theatre" from England, he "hurried from the pier to his office," probably with a *Harold* man at his heels, and then it was that the world was informed of the misfortune of the young actress, who unhappily was the first caller upon "the Napoleon of the Theatre" in his lair.

As the *Harold* put it, the young actress "rushed in to welcome" the return of "the Napoleon of the Theatre." That she was very unfortunate in doing so is evident from this from the *Harold*:

"The interview was very brief, and when the actress returned, she was not a little excited. 'Oh, dear,' she said, throwing up her hands, 'if I had thought this was to happen I would not have been in such a hurry coming in to say how.'"

"Why, what's the matter?" was the sympathetic inquiry.

"I must call for London in the morning," was the half fearful reply, as she hurried away.

The *Harold* says that "the Napoleon of the Theatre" didn't even give the young actress time to say how happy she was to see him again. "He told her," says the *Harold*, "to never mind about her emotions, but to calm herself and listen to what he had to say." He wanted her to rush over to London to assist in the giving of a copy-right performance in "one of his theatres." Unhappy young woman! But then, there was the consolation that she might come right back.

The *Harold* printed this highly exciting story with elaborate garnishment of heads and leads, and all the pride that attaches to a journalistic "beat," for it was "exclusive." But there was a purpose in it beyond the great plan of the *Harold* to distance all rivals in the premises. That purpose, it is safe to assume, was not even dreamed of by "the Napoleon of the Theatre," who quite properly and naturally, perhaps in the strictest confidence, imparted to the *Harold* reporter the details of his momentous interview with the young actress, who had come to welcome him back from a voyage, all unsuspecting as to his tremendous plan. The purpose of the *Harold*-setting aside the bold and victorious achievement as a "news" achievement—was to show how little "the Napoleon of the Theatre" lets small matters interfere with great matters. It is by such really Napoleonic ideas and their car-

rying out that "the Napoleon of the Theatre" has won his name and fame.

## A NATIONAL CHARACTERISTIC.

The English are very demonstrative in the theatre. If they are pleased they show it in an unmistakable way, and if they are not pleased they are equally definite in expression. It occasionally happens on first-nights even in the best London theatres that demonstrations of disfavor take on a deliberate aspect of cruelty that seems strange in what should be the seat of civilization to persons unfamiliar with the habit of direct criticism that is practiced in that metropolis. Of course, there are many Englishmen who go to the theatre that do not violently express their liking for or their dislike of a play or its details, and it is no doubt true that the more demonstrative of London theatregoers are those that occupy the cheaper seats; but the habit of this class of persons is not interfered with either by law or by the discouragement of the more orderly, because of the traditions of personal liberty, which traditions are stronger in England than in any other country. In fact, the real democracy of that people is illustrated by this characteristic in the theatre as it is in no other way or place, in spite of the clearly-defined social divisions of the nation. These social divisions have no effect to curtail freedom of expression, and distinct as they are in adult life, they seem strange as erections upon a democracy that in the schools is and for generations has been rampant—a democracy that at Harrow and like places forces the son of a lord or a duke, as a lesson in equality, to black plebeian shoes or prepare the bath for the football player, who socially may be no better than the son of a green grocer.

Accounts of the "booming" of plays, players or authors in London are often sent to this country, and American travelers often are witnesses to this sort of demonstration there. The habit, no doubt, prevails in other English cities, but is less frequently noted in them than it is in the capital. This to an American would seem to be paradoxical, for if any such form of criticism were to be practiced in this country it would be looked for in remote places that do not understand the amenities of gentle life or enjoy the advantages of metropolitan residence. It occasionally happens in mining camps or college towns here that performances are interrupted by gratuitous remarks or misfires, but in the former places such interruptions are caused by the egotism of individual bravado, unduly stimulated by ardent spirits, and in the latter places they are condoned as the irrepressible impulses of ingenuous—though barbarian—youth. If a person should interrupt or comment on a performance in New York or in any other large American city as persons are wont to do in London he would be looked upon as "drunk and disorderly," and removed to the limbo of that sort of persons. And yet this is called the most democratic of countries, and the one most given over to liberty of speech and person.

All this is suggested by a cablegram from London the other day, reciting that "according to the latest interpretation of British law the audience in a theatre may throw stones at the stage with impunity." The particular case upon which this amazing statement is predicated was that of a rowdy, who was charged in Police Court with throwing stones in a music hall at Hoxton. Six or seven stones that had been picked up from the stage were produced in court. The magistrate held, in the absence of any witnesses that had been struck by the stones, or individually pelted, that the prisoner must go free. That would not have happened in a Magistrate's Court in New York, presided over by the most amiable of local Police Justices.

## THE CROPS AND THEATRES.

THEATRE folk wise in their day and generation are apt to study the reports as to the condition of crops at about this season with something of the interest with which persons in Wall Street and other avenues devoted more particularly to trade peruse the bulletin.

There is not, perhaps, to superficial or leisurely persons, any direct relation between the theatre and the crops; but to persons directly concerned both with the theatre and with crops there is a relation; for if the farmer—who, of course, has his local theatre, which on occasion he enjoys, or who in prosperous circumstances forms his plans for journeying to larger towns for pleasure—has poor crops, he curtails his expenses, and naturally "cuts out" all expenditure for mere amusement. And the farmer is not the only one that shuns the theatre as an extravagance in the event of crop failure. There are many other persons and industries that experience a

money stringency in such an event—railroads and the many dependent upon them, middlemen and those associated with them, merchants with whom business is brisk when crops are good, and vice versa, and others less directly affected that feel restrictive results. And thus the theatre suffers in common with all other enterprises of a luxurious character that people patronize in flush times, but neglect in times of pecuniary stringency.

Of course failure or partial failure of crops more immediately affects the theatre in minor cities and small towns than in the larger centers of activity, but in the circumstances there is a falling off in patronage even in the larger cities. Injuries to the crops take on the aspect of a common misfortune, for natural reasons. In the event of agricultural disaster perhaps the city that would suffer least from it in the matter of amusement would be the chief city, New York, for here the interests always are metropolitan, and the crowd always is cosmopolitan. But even here would be felt in some degree any influence that should seriously affect the country at large.

Grave apprehension was felt a few days ago as to the crop outlook, but the prospect is improved. The greatest wheat crop ever known in this country is assured, and the danger now seems to relate only to the corn crop, which will fall off enormously from expectation. Still it would seem that the general outlook for business is favorable in spite of this misfortune, especially in view of the reported settlement of the difficulties in the steel industry—difficulties that were as great a menace to business as a crop failure; for if they had developed they might have involved many other industries.

## HIS CHARACTER IS WELL KNOWN.

Chicago Evening Post.

When a critic writes a play and reviews its first trial himself the result is certain to produce interesting details. Franklin Fyles, a contributor to the *Ladies Home Journal* and dramatic critic of the *New York Sun*, again presents the spectacle of dramatist-critic called upon to set an estimate on his work. Mr. Fyles first came into notice through his collaboration with David Belasco; the two contrived an effective melodrama in *The Girl I Left Behind Me*, that, like every other piece Mr. Belasco has helped manufacture, in any measure, was founded upon other persons. Charles Frohman, who staged the play and sold Mr. Fyles royalties on it. Since that time the *New York Sun* in its dramatic column has been the tool of the Trust, telling its lies with a fervor worthy of a better cause; it has attacked the only actress sufficiently courageous to oppose the Trust with a malice and disregard for truth which characterized the paper in its conduct toward all public men during the last quarter of the nineteenth century. Playgoers privileged to witness a piece staged by Mr. Crane three or four years past. The Governor of Kentucky, know what kind of a writer Mr. Fyles is, for that work was his and it took rank as the worst comedy-drama staged during the decade it had its birth.

## STILL ASSERTS A FOOLISH POSSIBILITY.

New York Evening Post.

In Mr. Charles Frohman's latest announcement of his plans for the coming theatrical season there is nothing that has not been printed already in this journal, and nothing that demands present repetition. It is noteworthy, however, that he still asserts the possibility, if not the probability, of Sarah Bernhardt undertaking to play *Romeo* in English to the Juliet of Maude Adams. He says that she has the acting version, is studying it with the aid of an American actress, and that it is simply a question of her being able to learn the part. There can be no question, of course, of her ability to commit the lines to memory, but it is to be hoped, for her own sake, and Shakespeare's, that the general dignity of the stage, that her artistic pride and her sense of the ridiculous may prevent her from committing herself to an enterprise in which she can gain nothing and may lose much.

## BORDERING ON THE SILLY.

Chicago Chronicle.

James K. Hackett came back from his European tour after being in Europe just four days, which is about the shortest tour on record. It is said that this swift return home was brought about by an order issued by Charles Frohman that William Faversham must open in the play, based on the old story of "Don Cesar de Bazan," in the Criterion Theatre, New York, on Aug. 26, though some much later date had been fixed. The change was made, according to the anti-syndicate papers, in order to forestall Hackett's production of Victor Mayer's play on the same theme in Wallack's Theatre on Sept. 2. "It is to laugh," this kind of thing. Can it be possible that anybody spends time and money in concocting and executing contemptible little tricks like this? Does anybody really believe it? Don't everybody know that the public will decide, finally, no matter which is first given?

## CONFIRMED BY THE TRUST'S ORGAN.

New Haven Register.

William Gillette was recently the object of a sad joke, as many of his friends thought, when it was stated that he was to play Hamlet, but confirmation of the rumor is now had from London in a cable to the credit of the Theatrical Syndicate, the *New York Herald*.

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## THE MIRACLE.

The bells of hope to him rang clear,  
The pride of youth reigned in his heart,  
He scoffed at failure, dread and fear,  
Valiant was he to serve his art.  
"My pen shall speak to all mankind;  
The world shall know my fame," he said.  
He wrote. The world to him was blind,  
His message, from its birth, lay dead.

Mature, he labored on in faith,  
While kindmen took the place of pride;  
His dream of fame became a wraith  
That mocked him in the twilight.  
"My pen shall speak but to the few—  
The few that value worth," he said.  
He wrote. The little world he knew  
Spoke fair, but left his words unred.

When years had stolen faith and hope,  
When fame seemed worthless in his eyes,  
The aged man, a misanthrope,  
Forsook his quest of honor's prize.  
"My pen shall speak to one alone—  
"I'll write but for myself," he said.  
He wrote. And from his heart the stone  
Of failure vanished as he read.

And then a miracle was done.  
The thing he wrought for secret store  
Went to the world, and one by one  
Evasive honors sought his door.  
"I wrote the tale my heart found true,  
Unmindful of the world," he said.  
And as he passed from mortal view  
Fame placed her wreath upon his head.

RANDOLPH HARTLEY.

## QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, important or trivial queries. No private addresses furnished. Letters addressed to members of the profession care of The Mirror will be forwarded.]

BRADEN, Worcester, Mass.: Clara Lane may be addressed in care of The Mirror.

F. G. Gloverville, N. Y.: Robin Hood was first sung by The Bostonians at the Chicago Opera House, on June 8, 1899.

AMERICAN, New York, and M. R. Milford, Mass.: Ralph Stuart, last season leading man at the American Theatre, will star next season in *Kit Carson*.

T. W., Boston: A Pantomime Rehearsal, that was presented in this country by the late Rosina Voken, was written by Cecil Clay and was first produced at Terry's Theatre, London, on June 6, 1892.

W. E. A., Cleveland, O.: Eugenie Blair was born in Columbia, S. C. Her father was Colonel Charles P. Blair, of the famous Maryland family of that name. Her mother was Miss Wren, of an old English family of players. Miss Blair first appeared on the stage as an infant in Mrs. John Liver's company. When six years old she began playing children's roles. Except for a few years during which she went to school in Chicago, she has been almost constantly before the public ever since.

D. D., Buffalo: Madge Loring is of English birth. She came to the United States from London a dozen years ago, and became a member of the chorus at Koster and Bial's. After appearing for but one week as a chorister, she stepped into the title-role of the burlesque then running, *Belle Helene*. Next she joined the Bolshoi Opera company, and then appeared at the Casino in *The Passing Show* and *The Whirl of the Town*. She next appeared in the role of Jack, in *Jack and the Beanstalk*, when it was first professionally produced, and her impersonation was highly praised in all quarters. She has since appeared, and won success, in *A Dangerous Maid*, *The Bounders*, *Little Red Riding Hood*, *The Lady Slavey*, in *Gay New York*, and *Yankee Doodle Dandy*. Last season she appeared in the principal female role in *The Monks of Malabar*, with Francis Wilson. In November, 1900, she was engaged by Arthur Collins to play in the Christmas pantomime, *The Sleeping Beauty*, at the Drury Lane Theatre, London. She sailed from New York on Dec. 8, played the role successfully, and has since remained in London. (2) The Christmas Mirrors of 1899 may be had at this office; price, \$1.

R. B., New York: Marie Burroughs was born at San Jose, Cal., in 1864. Her real name is Little Arrington. She received her education at the Convent of the Sacred Heart, in San Francisco. Lawrence Barrett heard her recite when she was about seventeen, and was so pleased with her performance that he recommended her to the management of the Madison Square Theatre, New York. She secured an engagement there and made her debut in the character of Gladys, in *The Rajah*. Later at the Madison Square she played *Irma*, in *Alpine House*, and leading and juvenile roles in *Called Back*, *Remercida* and *Young Miss Winthrop*. She was loaned by the Madison Square management to Wallack's company, with which organization she played *Slicka* and *Lady Clara*. When A. M. Palmer took over the Madison Square Miss Burroughs was retained in her important place in the company. Her next engagement was with E. S. Willard as his leading woman. She played in that capacity until 1894, when she made her first appearance as a star in Arthur Wing Pinero's play, *The Frogs*. During her several starring seasons she also presented a number of successful plays, and the romantic drama, *The Battle of the Strong*. For a time she played in support of Robert Hilliard, and she was leading woman with Stuart Nelson for several seasons. Early in her stage career Miss Burroughs married Louis Maman, the actor. They were divorced in 1895. In 1899 Miss Burroughs' engagement to Dr. Albert R. Stern, of Indianapolis, was announced. The engagement was shortly afterward broken. This year Miss Burroughs became the wife of Robert Barclay MacPherson, general manager of the New York branch of Marshall Field and Company, of Chicago.

## THE PLAYERS' CHRONOLOGY.

July.

28. Birth of Charles Mathews, in London, Eng., 1776.
- Birth of Mary Anderson, at Sacramento, Cal., 1890.
- Death of Samuel Lake, in Boston, 1859.
29. Death of Anna Cora Mowatt, in England, 1870.
30. Birth of John Reed, in Philadelphia, 1808.
- Marriage of Fanny Devenport and Edwin F. Price, at Canton, Pa., 1879.
31. Death of Edmund Simpson, manager of the Park Theatre, New York, 1848.
- Last appearance, at Providence, R. I., as Sir Giles Overreach, of Gen. Frederick Cook, 1812.

August.

1. Death of Miss Mary Duff (Mrs. Adams, Mrs. Joseph Gilbert, Mrs. J. G. Porter), at Memphis, 1852.
- Death of Charlotte Vandenhoff, in England, 1860.
- Marriage of Joseph Hart and Carrie De Mar, 1894.
2. John Palmer, the original Joseph Surface, dies on the stage of a Liverpool theatre while playing *The Stranger*, 1798.
3. Jane produced at the Madison Square Theatre, New York, 1891.



## THE USHER.



There was nothing new in the catalogue of Charles Frohman's plans for next season set forth in the daily newspapers upon his arrival from England last week. The details had been published and republished in installments previously by the *Herald*, aptly termed "the organ of the Theatrical Trust" by the *New Haven Register* a few days ago.

The pervasive "presenter" declares that he will produce new plays by Captain Marshall, H. V. Edmond, J. M. Barrie, Gerald Du Maurier, Henry Arthur Jones, A. W. Pinero, Basil Wood, Jerome K. Jerome, R. C. Carton, Mrs. Ryley, F. W. Anstey, and Haddon Chambers, of England; by Alfred Capus, Pierre Berton, Henri Lavedan, and Pierre De-courcelle, of France, and by Ludwig Fulda, Oscar Blumenthal, Gustav Kadelburg, Felix Philipppe, and Franz von Schoenthan, of Germany.

Some of these foreign fish do not appear to be actually in the drag-net that is cast, annually, but they are as good as there because we are assured that contracts have been made for them and in the course of time they will swim forth from the brains of their authors.

As for the American dramatist, he will find small comfort in this latest Frohmania. The pronouncement refers to two plays by Clyde Fitch, one by Augustus Thomas, and another by Edward E. Kidder, while a couple of (presumably) American dramatizations of "popular" novels are also included.

Under Trust rule the native drama stands still when it doesn't go backward. And, as Richard Mansfield once wrote with that graphic phraseology for which he is distinguished, "Frohman is the head and the tail of the Trust."

One of the Boston managers who some time ago abolished posters and put the money that they cost into newspaper advertising, has given his principal reason for the change.

"A person may look at a poster a hundred times in passing without taking in its meaning," he says, "but when a person takes his newspaper up it is for the purpose of reading, and when his eye has been attracted by an advertisement he will read it with full understanding."

There is a good deal of sense in that observation, and the Boston plan has been found to work admirably, profiting both the theatre managers and the visiting attractions.

Nevertheless there are posters and posters. A good poster is a good investment, but in the matter of artistic "printing" theatrical managers are woefully behind other classes of advertisers who use the billboard and dead wall for their displays. That the theatrical poster has been obscured by the commercial poster is because the latter—although still far from what it might be—has excelled the former.

Little originality, taste or beauty is shown in the great bulk of the printing that managers pay large sums for in the course of a season. The principal theatrical lithographers tell me that there is little or no encouragement for them to employ poster artists capable of producing the best work. Their customers prefer the old, unattractive, inartistic styles, which follow the dead level of chromatic mediocrity, and they consider that everything different would be "over the heads" of the public.

The public always like and appreciate a good thing, even when its subtle qualities are not clear to the majority of them. The trouble lies not with them, but with the cerebral defects of the men who pay for the posters.

An Elkhart, Ind., paper publishes the information that "the theatrical syndicate recently made a proposition to a wealthy Elkhart man to the effect that he erect a fine opera house here and let them manage it, he to share in the net profits. He did not see the proposition in as favorable a light as they, and the negotiations were dropped."

It is likely that the Elkhart man will continue to be rated as "wealthy."

Vincent Sternroyd is in London, whence he writes respecting his experiences while on tour in this country last season—experiences to which he attributes a large share of the severe criticism he received from a number of papers owing to the bad condition of his voice. Mr. Sternroyd says that he has had an operation performed by Dr. Rees, of London, who is the physician of Madame Melba and other noted singers, with the result that his vocal organs are in excellent condition again.

"The climate and the terrible condition of the theatres we played in last season," writes Mr. Sternroyd, "were the direct cause of my

trouble. Dr. Rees tells me. The pestilential vapors and the awful heat of the dressing-rooms and theatres were enough to ruin the health of the strongest man on earth, let alone delicate women and children. Much 'rot' is written about these evils, but if ten or twelve influential stars would combine, aided by managers, a great reform could be instituted.

"I asked the health officers point blank in one city if the condition of the theatres was due to the fact that the authorities were bribed and were 'in' with the theatre manager, who, as a rule, never sees the back of the stage. The Health Department in this particular city admitted that such was the fact, although in their case they promised to send a man to inspect the nuisances I complained of. Mr. Sothern in one city paid for the installment of new plumbing because the local manager refused to attend to the horrible nuisance.

"I have dressed in rooms that I would not put my worst enemy in for five minutes. We had to live in them five hours. Theatres ought to be sanitary at least; most of them are in a disgusting condition. Dressing-rooms ought not to be underneath the stage. They should have good ventilation, light when possible and, above all, the temperature should be regulated according to the necessities of the season. In Brooklyn I had two steam pipes running through my room; there was neither light nor ventilation. In some of the theatres even those most used to steam heat found the atmosphere almost impossible to endure.

"Something could be done to improve the conditions, but the stars must come to the help of their fellow actors. As Mrs. Kendal once said to a manager, in reply to his information that her room was all right, 'I know it will be, but how about the others?' The 'others,' as a rule, are not cared for, and when an actor dares to murmur he is called a kicker."

The conditions that Mr. Sternroyd describes are altogether too prevalent, although from time to time sporadic reforms have been brought about through the efforts of the Actors' Society, individual members of the profession, and *THE MIRROR*, which a number of years ago, when dressing-rooms were even worse, carried on a crusade that produced beneficial results for a time.

One reason why the dressing-rooms in American theatres are unsanitary and uncomfortable is because the men who build theatres as a rule are dominated by the commercial spirit solely, and the architects they employ having carte blanche to beautify the front of the house, luxuriate in the embellishments that are seen by the public, while the dressing-rooms, like pretty nearly everything else back of the curtain, are made the subject of the least thought, care and expense.

The sanitary laws in every large city are precise, and under honest administration would answer all requirements. But, unfortunately, health regulations are not always strictly enforced, for the reason that Mr. Sternroyd states in his letter. The officials, moreover, are less severe in the enforcement of these regulations where theatres are concerned than they are with respect to other classes of buildings.

For the past two or three years the Actors' Society has done excellent work through its representatives in reporting upon unsanitary dressing-rooms in various places. If, however, Mr. Sternroyd's suggestion that stars—who generally have little cause for personal complaint, as their dressing-rooms are usually the only ones in which health and comfort are considered—will interest themselves in this question and use their influence to the end that the members of their companies shall be housed a little better than cattle, there would undoubtedly be a widespread improvement.

Annie Waite (who is the wife of Ernest Stevens, manager of the Grand and Lyceum theatres in Glasgow) sends me a criticism from the *Evening News* of that Scotch city, which shows that there is about as much ignorance among certain theatrical writers over there as we find nearer home.

"Glasgow boasts of being the second city of the British empire," says Mrs. Stevens, "and one would think the dramatic critics would have some knowledge of theatrical matters. Bronson Howard's *The Old Love* and the New ran at the Court Theatre, London, many years ago, and it was played in New York about thirty years back under the title of *The Banker's Daughter*. It is certainly unfair to take a veteran like Mr. Howard for 'a new aspirant,' and his celebrated play as a modern sample of American playwrighting. I was an American actress, and so I am interested in the matter. My early days were spent on the stage in the States."

The gist of the Glasgow writer's criticism is contained in the following paragraph:

We are not for the present in danger of forsaking our old love, British drama, for the new aspirant which hails from America. The *Old Love* and the New is a play by Bronson Howard. The story is old-fashioned (and very reminiscent of *The Ironmaster*, a favorite theme of the playwright), and it is conventional and ingenuous to a remarkable degree. There is a pretty but wholesome sentimentality about it, and the theme is love of an honest and withal romantic sort. But it suggests that the art of play-writing, as it is understood in America, is still a dozen years behind the same art as we understand it in this country—if, that is to say, we are to take *The Old Love* and the New as a fair specimen of American work.

## THE BEST SUGGESTION.

*Minneapolis Tribune.*

Harrison Gray Fiske has suggested that the new home for aged actors be called "The Al-drich," in tribute to its chief promoter. The idea is the best that has been suggested.

## THE "SUN'S" ERRORS.

The *New York Sun* on Sunday stated that the present Thalia Theatre (Old Bowery) was opened on Oct. 23, 1826, thus maintaining the *Sun's* reputation for mistating theatrical matters. In this statement it was almost twenty years away from the true figures. The Thalia is the fourth theatre that has occupied the historic Bull's Head site. Its three predecessors were all destroyed by fire. The present building was opened on Aug. 4, 1845, and will reach its fifty-sixth anniversary the coming Sunday. It is the oldest edifice devoted to theatre use in Greater New York, next in point of age being the Brooklyn Academy of Music, dating from January 15, 1861, the present Fourteenth Street Academy building following in 1866, and the Grand Opera House next starting in on Jan. 9, 1868.

The *Sun*, which also a fortnight ago stated that *Florodora's* three hundredth consecutive performance was then at hand, has changed its mind, and on Sunday puts the date of that performance on Thursday of this week, adding, with the basest ingratitude and a lack of fealty surprising under the circumstances, "That puts it past *The Little Minister*."

Now it had been supposed, according to the ruling habit of the *Sun*, that *The Little Minister* record, which, by the way, was exactly 250 performances on the Garrick stage and not 300 representations on those boards, was "the greatest ever," either past, present or to come. But then that is another story.

The "official" record of *Florodora's* reign at the Casino does, however, show many idiosyncrasies, and as *THE MIRROR* strives for accuracy, it calls attention to the unusual fact that the celebration of the 100th performance of that piece was for some reason set back, and that Tuesday, Feb. 19, was, as a matter of fact, the date of its 108th representation, instead of the 100th, as claimed. Again, the current advertisements announce it as in the thirty-seventh week, when actually it is finishing its thirty-eighth. As the respective records of *Adonis* (603) and *A Trip to Chinatown* (656) were both honest records, and as *Florodora* is being groomed to equal or eclipse them, it being announced that the time is open at the Casino for a run, presumably until next May, *THE MIRROR* prints for future reference these trustworthy figures: *Florodora* began its Casino career on Monday, Nov. 12, and will reach the end of the thirty-eighth week Saturday night of this week, the occasion of the 300th performance, the record including 228 night and 72 afternoon representations. Saturday matinees have been in order right along, except on Suburban Day, May 25, when the house was closed. Seven special performances have been given for Thanksgiving, Christmas, New Year's, Lincoln and Washington's Birthdays, Decoration Day, and the Fourth of July. Mid-week matinees were given during weeks of Dec. 22 and Feb. 2, since which latter date they have been adhered to without interruption, the correct data being: 25th time, Wednesday matinee, Dec. 5; 50th time, Friday evening, Dec. 28; 75th time, Monday evening, Jan. 21; 100th time, Wednesday matinee, Feb. 13; 125th time, Tuesday evening, March 5; 150th time, Wednesday matinee, March 27; 175th time, Wednesday evening, April 17; 200th time, Thursday evening, May 9; 225th time, Friday evening, May 31; 250th time, Saturday matinee, June 22; 275th time, Saturday matinee, July 13; 300th time, Saturday evening, Aug. 3.

## CONVENTION OF THEATRICAL MECHANICS.

The eighth biennial meeting of the Grand Lodge of the Theatrical Mechanics' Association took place at the Walnut Street Theatre, Philadelphia, Monday, July 22, and continued for four days.

The following officers were elected: Grand President, J. B. Smith, of Chicago; Vice-President, A. J. Nirschal, of Buffalo; Recording Secretary, E. H. Convey, of New York; Treasurer, C. I. Luther, of Providence, R. I., and Otto Goebel, of Milwaukee; William Lee, of St. Louis; Frederick Richardson, of Newark, and George A. Parks, of Milwaukee. Finance Committee—Gus Wall, of this city; Philip J. Hamrich, of Chicago, and J. Walford, of Toronto. Law and Grievance Committee—Thomas Callahan, of Boston; D. Frank Dodge, of San Francisco, and W. T. Furlong, of Montreal. Grand Marshal, J. Le Gourd, of Baltimore; Grand Tyler, W. Y. Hotchkiss, of Troy, N. Y.

A number of reports were read by the association's former officers that proved highly satisfactory, and the convention was, on the whole, generally regarded as one of the most successful in the history of the association.

## A WARRIOR ON AND OFF.

W. H. Stuart, who will play General Thornton and manage the stage in Winchester, believes that he has played more military parts, both in real and mimic life, than any other actor now before the public. Mr. Stuart was a member of the old State Fencibles in Columbus, O., having joined them in 1858. He went with them to the war, where they were mustered in the United States service as Company C, Second O. V. I., April 17, 1861. He now belongs to the Association of Survivors, organized Nov. 5, 1878. On the stage Mr. Stuart has played Surgeon Fielding in *Held by the Enemy*, General Kennion in *The Girl I Left Behind Me*, and General Randolph in *Secret Service*.

## CLARA LIPMAN AS FROU-FROU.

Clara Lipman and Louis Mann, it is announced, will revive *Frou-Frou* next season.

DESK ROOM: One desirable desk just vacated at Shipman Brothers, 1440 B'way, for rental.

## PERSONAL.



Photo by Rockwood, New York.

HICKS.—Lottie Hicks, whose latest photograph by Rockwood is reproduced above, has returned from playing *Clementina Fitzhew*, the lead in *The Man from Mexico*, in which she won great praise, especially for her grace in the Spanish dances. Miss Hicks is an Alabama girl, and season before last was with the Empire Theatre company in *Lord and Lady Algy*. She has beautiful red hair, with the artistic temperament that often accompanies it.

HAWORTH.—Joseph Haworth has bought for a Summer home twenty acres of land at Wiloughby, O., directly opposite his family home. The site is a beautiful one, overlooking Lake Erie. Mr. Haworth, who begins shortly a stock star engagement at Morosco's Grand Opera House, San Francisco, has received a number of other stock star offers, including two from this city.

BARRYMORE.—Ethel Barrymore sailed for London last Thursday, to appear in a copy-right performance of *Captain Jinks* of the Horse Marines in that city Aug. 1. She will return here immediately thereafter.

SOTHERN.—E. H. Sothern will begin rehearsals of *Richard Lovelace* at the Garden Theatre Aug. 12.

EVERSON.—Isabelle Everson has been engaged to support Thomas Q. Seabrooks in *A Modern Crusoe*.

OPP.—Julie Opp will act here again next season as leading woman with William Faversham.

NETHERSOLE.—Olga Nethersole has bought the English rights to Daudet's *Sapho*. She will present Clyde Fitch's version of the play in London next season, and later on in Paris.

ROYCE.—Brigham Royce was married in Baltimore July 22 to Ruth Howard Knox, a non-professional, of that city.

BARNABEE.—Mr. and Mrs. Henry Clay Barnabee were the guests recently of Mr. and Mrs. William Philp at the Queen's Royal Hotel, Niagara-on-the-Lake, Canada.

LEE.—Kenneth Lee sailed on Saturday on the *Consuelo*, of the Wilson Line, for Hull, England, to join Auguste Van Biens, and will play the leading character part in *The Broken Melody* while writing a new play for that star.

ADAMS.—Maude Adams' London engagement will begin April 13, 1902.

GALLAND.—Bertha Galland is summing at Prouts Neck, Me. She spent the early part of her vacation at the Ottawa House, Cushing Island.

JONES.—Henry Arthur Jones will visit New York during the coming season to supervise the production of one of his plays.

HELD.—Anna Held says, through her press agent, that the coming season will be her last on the American stage, as she intends to act thereafter in Paris at a theatre that her husband, Florenz Ziegfeld, Jr., is to build.

THAYER.—Otis B. Thayer will play a leading role in the support of Adelaide Thurston in *Sweet Clover* this season. Mr. Thayer is known as an excellent interpreter of character roles, such as Waddles in *When We Were Twenty-one*, in which he appeared successfully with George Clarke's company last season.

DIXEY.—Henry E. Dixey will appear in the London production of *The Whirl of the Town* at the Lyric Theatre next season.

MARLOWE.—Julia Marlowe will sail for Europe next Thursday, her trip being for the purpose of conferring with Stephen Phillips, who is writing a *Joan of Arc* play that Miss Marlowe intends to produce in September, 1902.

TREE.—Mr. and Mrs. Beerholm Tree have gone to Austria for a vacation.

SOUSA.—John Philip Sousa will appear with his band at The Palace, London, in the Autumn.

RUSSELL.—On the first page of *THE MIRROR* this week appears a portrait of Sol Smith Russell, who will return to the stage in the Autumn, after a season's retirement because of illness. Mr. Russell is summing at Edgartown, Mass.

NIELSEN.—Alice Nielsen has decided to enter grand opera, having signed in London last week a contract with R. Russell to appear under his management in *Romeo and Juliet* and *Faust*. She will take first a course of study in Italy.



**Week Ending August 3.  
Manhattan Borough.**

**Borough of Brooklyn.**

It would seem that I have been misunderstood, and that's the reason I write this. I have, it would seem, been construed to mean that if one will do these three things one will get out of whatever one may read all the effect that can be gotten out of it. I should, I now see, have explained what I meant to convey with the word *intelligently*. I should have told certain of my readers that I meant *intelligently*. Of course, I'm sorry I didn't. I don't like to be misunderstood—none of us do. Any dunderhead can write so as not to be understood.

I have said that the doing of three things makes a good reader. I have also said (page 207) that "two things only are necessary to make a good reader: Comprehension of the thought, and perception of the natural in the utterance," and this I say still. To be effective we must add one thing more: Voice, the more the better, which is the thing very many, it clearly appears, begin with, continue with, and end with.

As for modulation, it must be—mainly—the natural, the spontaneous outcome of endeavor in another direction; it must come of itself. It is only when it comes of itself that it is true to Nature. The modulation of the reader that occupies himself with modulation—i. e., that thinks of the tones he is making—is always artificial.

The reader's mind should be on the thought, not on the tones of his voice, and in proportion as he is successful in making the thought clear and effective the modulation will, must, appear. This is the only elocution that is worth cultivating; this is Nature's elocution; this is the only elocution that does not weary; this is intellectual elocution. And this elocution, let me add with emphasis, is the elocution that produces a greater variety of tone and of tone-color than any other sort of elocution produces. True, this is difficult elocution, but, unlike all other elocution, it's worth having.

The sun has begun to set on the day for firing orotunda, sostenutos, monotones, bassilar tones, or any other tones at words and calling it reading. "What harm," asks one of my critics, "in calling one tone *orotunda*, another *gutturral*, and so on?" None in the world:

for the imagination to solve, and is the thing in elocution that can be taught with least success.

It's hard for most elocutionists to cut loose from the old paraphernalia, the crutches of the Philistines; doubly hard for those who realize that if shorn of these their names would be naught.

**Simplicity! simplicity! Simplicity is what we want! The reader need seldom, if ever, ask himself any other question than this: What would the utterance be of one who could extemporize what is here set down?**

**Elocution**—so-called—is in disrepute well-nigh everywhere, and justly so, too. What's the cause? Is it the fault of the art? Certainly not!

The point I wished to make and to emphasize in the article headed "Three Requisites of Good Reading" was this: That one may be a good reader, an intelligent reader, though one have but little voice, and though that little be of indifferent quality. As for modulation, it is really an element of *emphasis*. Emphasis must have something in it besides simple stress to be correct, and that something we call modulation, or color.

Modulation, I say again, in great variety and of excellent quality, will come of itself in proportion as we are successful in doing justice to our author. If it comes in any other way than by being the outcome of our efforts in another direction, it were better it stayed away. The moment a reader begins to think of the tones he is making, begins to think of varying his tones in order not to be monotonous, that moment he begins to be unnatural. A reader can, without danger, guard

would have, and I leave nothing to chance any more than they.

The difference, the only difference, between them and me may be found in the way we go about getting what we would have.

**Their way produces artificiality; my way produces naturalness.**

I start with the thought, and continue with the thought, and evolve the action and the modulation as they are needed—incidentally, if you please.

They—many of them at least—start with the modulation and the action, and—very often they do not get beyond the modulation and the action.

They, many of them, let the thought take care of itself; I, in great measure, let the modulation and the action take care of themselves.

Their elocution is brawn elocution; my elocution is brain elocution.

They are occupied with the tones they make; I am occupied with the thoughts I utter.

I have more modulation than they because I have use for more.

They modulate in order not to be monotonous; I modulate in order to be understood.

As for action, I am as careful as they—any of them—to have it graceful, natural, appropriate, and effective.

It's in the mode of procedure that we differ: it's only in this, in nothing more.

Their mode has been tried and has been found wanting; my mode has been tried and has not been found wanting.

Their mode is the easy mode, hence the reason it is so generally cultivated; my mode is the difficult mode, hence the reason it is so rarely cultivated.

My mode yields something it is better to have; their mode yields something it is better not to have.

ALFRED AYRES.

Musical day at the Professional Woman's League yesterday afternoon was made very delightful under the able direction of Matilde Scott Paine. Mrs. Aldrich, the Vice-President, was a very bright Chairman. The Colonial Quartette of the Rogers Brothers' company, comprising John McCue, Joseph Cahill, L. F. Albro, and John Hendricks, sang "The Tear" and "My Blushing Rose" to the delight of the large audience. "Sens Toi" and "Kentucky Boy," by Ada Palmer Walker, were daintily and artistically rendered. Charles S. Alden sang "Forgotten," by E. Cowles, in a pleasing manner, and responded to an encore. Angio G. Franeli played two piano numbers, "Chanson Parole" and "Etude," his own compositions, with delicacy of expression and good execution.

Scene from "Il Profeta," was sung by May Cressy, who has a voice of wide range. Her lower notes are remarkable in depth and fullness. Josie De Witt rendered a violin solo with rare musical temperament. She draws a clear, full tone and plays in a finished manner. A contralto solo, by Norma Kopp, was given in an easy, natural style. Miss Kopp has a voice of sweetness and purity.

Stanley H. Forde sang "Down Deep" and "Don't Ye Cry," displaying a rich, sympathetic baritone, over which he has fine control. "The Spanish Serenade" and an Irish song by Jeannette Winston made one of the hits of the afternoon. They were sung in a clear, well cultivated voice with dramatic effect. Gus Weinberg, whose name appeared on the programme, was not present, owing to professional duties. Matilda Scott Paine was the very efficient accompanist.

The next meeting will be the August dramatic, under the direction of Julia Ralph.

A revival of *The Taming of the Shrew* will be made next season by James B. Delcher and George H. Brennan. Charles B. Hanford will appear as Petruchio, and negotiations are in progress with an English actress of prominence for Katherine. Mr. Hanford will follow the comedy conception of Petruchio, adopted by the late Edwin Booth, in whose company Mr. Hanford played leading party. He was Mr. Booth's understudy, and frequently played Petruchio while Mr. Booth was ill. The tour will commence in October and will include the principal cities of the South and West. Mr. Brennan was last season acting manager for Stuart Robson in *She Stoops to Conquer*.

By Maurice Campbell, Adèle Block, for Henrietta Grossman's company, to play the Duchess of Portsmouth in *Mistress Nell*; George A. Blumenthal as Mr. Campbell's representative with the *Mistress Nell*, No. 2 company.

Tom Waters, re-engaged with Dumont's Minstrels.

Harrison Armstrong, for the role of Canby in Arizona, next season.

**Ernest Schayer, with Hennessy Leroy in  
Other People's Money.**

By George L. Chennell, to support Facey and St. John in A Run on the Bank; Robert Blasca, Gay Belmont, Mons Duke, Steve Norton, Clee Bamsir, Charles J. Burkhart, and Arthur Beach.

**L. Eugene Wood**, with the **For Her Sake** company, as stage carpenter.

**Edna Browning**, with the **Four Cohens** in **The Governor's Son**.

Rose Swain, for the leading female role in  
In a Woman's Power.

Katie Rooney and "Billy" Barry, Jr., will be seen as the soubrette and principal comedian respectively in McFadden's Row of Flats.

John F. Pyne, by William Morris, to play the Imp in When We Were Twenty-One.

Doré Davidson invites offers. Address Misson. •

A critic need not be a handsome person. Pulchritude is no more necessary to that profession than it is to a great soldier or to the great in any other calling in which doing, instead of posing, is essential to success. Yet beauty is recognized and wins its meed of admiration wherever it is encountered. And the critic that is handsome stands a much better chance of being pointed out in a theatre crowd than genius itself would were genius' envelope unhandsome and even though the beauty enveloped mediocrity. The picture above is a counterfeit presentment of the Adonis of metropolitan criticism. It is not necessary beyond this to say that it is the photographic shadow of Hillary Bell—a name, by the way, as tinklingly musical as its possessor is lovely in appearance. And Hillary Bell—again, how melodious the name!—is not only a critic. He also is an artist, and whatever art may lose from his attention to stage matters is gained by the theatre and the public that reads the *Press*. Hillary Bell's criticisms written on an evening's event to be perused over the

nothing could be less harmful. We make all the long list of tones when we read, and the better we read, the more of them we make. The harm comes of thinking of them when we make them. If one's instinct—dramatic instinct—does not enable one to hit upon the peculiar tone that will render the spirit of the text, a knowledge of sostenuto, monotone, crescendo, etc., will help him not a whit. The question one should always ask one's self is not, Should this be spoken in an *crescendo* or a *guttural tone*? but, What would Nature do? This is a question

matutinal coffee are not amazingly wonderful or astoundingly marvelous examples of cerebration. It requires a practical aptitude based on something different from the purely artistic temperament to write really impressive stuff about a play between the going down of the curtain and the going down of the messenger boy. It is in his occasional efforts that Hillary Ball shines uniquely among the stars of local criticism. It is in these essays that Hillary Ball can disclose the priceless value of systematic scrap books, whose otherwise dry records are by him made moist with interest by the correlation of contemporaneous stage emotion and by the studding of them with thought and phrase from the archaic wits. Beauty, scrap books, and the ancients! Things as separate and distinct in the ordinary imagination as any three matters that delirium itself might conjure. Yet here they are tools of trade of a master, and it is difficult to determine their respective usefulness as he employs them, for they all are essential to his success.

against using one part of his register to the exclusion of the rest—running on his high notes, for example—but he cannot without danger give his attention to individual tones. He must leave these to take care of themselves, and allow the thought to engross his entire attention. In a word, the reader, or reciter, must never allow his mind to wander from the matter. Think of the tones he is making, of his modulation! Never!

To abridge:  
I would have all that any of my critics



## GOSSIP.

## NOTES OF OPENINGS.

Tennessee's Partner, at the Bowdoin Square Theatre, Boston, Aug. 19.  
 Eight Bells, at Norwich, Conn., Aug. 19.  
 The Convict's Daughter, at Benton Harbor, Mich., Aug. 15.  
 The Messenger Boy, at New Haven, Sept. 12.  
 Pat Me Off at Buffalo, Aug. 26.  
 The Nina Repertoire company, Oct. 7.  
 For Her Sake, in Chicago, about Sept. 10.  
 Mason and Mason, in Rudolph and Adolph, under the management of Broadhurst and Currie, open their season at Norfolk, Va., on Aug. 26. There will be the opening attraction at many of the Southern theatres in the coming season.  
 Munro and Sage's Prisoner of Zenda and Rupert of Hentzau combination company will begin rehearsals on Aug. 19, and will open at the Metropolitan Theatre, New York, on Sept. 2.  
 Willis Granger's tour in A Secret Warrant, under W. J. Hanley's management, will open Sept. 16. Mr. Hanley's A Runaway Match company will open Sept. 23.  
 Robert B. Mantell will open his season under M. W. Hanley's management Sept. 2.

## SAID TO THE MIRROR.

DAN MASON: "In your last issue I read that Charles A. Mason will star next season together with his brother, Dan Mason, under the management of Broadhurst and Currie. I want to say that Charles Mason and myself are not brothers. I have no brother in the theatrical business. Nor are we partners. Broadhurst and Currie have arranged with each individually for the forthcoming co-starring tour."  
 EMERIN CAMPBELL: "Kindly correct the statement that I have joined the Milwaukee Stock company. I shall remain in Boston during the run of The Burgomaster."

## MUSIC NOTES.

Nathan Franko and his orchestra have been re-engaged for the Metropolitan Opera House next season.  
 Lilli Lehmann will give her first New York recital of the coming season at Carnegie Hall on the afternoon of Nov. 8.  
 Kubelik, the Hungarian violinist, has been engaged by Daniel Frohman for a tour of America, to begin in this city next December.  
 The quarter centennial of Wagnerian opera was celebrated at Bayreuth recently by a banquet. Frau Cosima Wagner invited all the singers who participated in the performance of the Nibelungen Ring in 1876. Among those present were Herr Niemann, Eugen Gura, Frau Materna, Hans Richter, the conductor at the time, and seventeen members of the orchestra. Speeches were made by Siegfried Wagner and Herr Richter.

## AT THE PLAYHOUSES.

CASINO.—The three hundredth performance of Florodora will be celebrated Thursday evening.  
 KNICKERBOCKER.—The Strollers continue.  
 MANHATTAN BEACH.—The Casino Girl is in its second and last week.

## TO TAKE OVER HOYT MANSION.

The committee of members of the Lambs, consisting of De Wolf Hopper, Digby Bell, and Thomas B. Clarke, left yesterday for Charlestown, N. H., to take formal possession of the home of the late Charles H. Hoyt there. Mr. Hoyt, in his will, bequeathed the mansion to the Lambs.

## LETTERS TO THE EDITOR.

A Reply from Mr. Conway.  
 MACKINAC ISLAND, MICH., July 24, 1901.  
 To the Editor of The Dramatic Mirror:  
 Sir.—I am impelled to write a few words in reply to Edgar A. Woolf's attack on my "Estimate of Ophelia's Character," published in The Mirror of July 13. After this I will not trouble you.  
 Mr. Woolf is so positive in his misstatements that I have had to reread my paper to see whether I said the things he charges me with. I am relieved to find that I did not.  
 In the first place I do not think I attack Shakespeare's art, because Hamlet, not Ophelia, is the center of interest, and consequently what increases the pathos of Hamlet's fate is in the line of art. Much thought has led me to believe that Shakespeare intended Ophelia's conduct to do this.  
 I do not undervalue filial obedience, but I believe that even that virtue has its limit.  
 I do not say that Ophelia's singing of lascivious songs in her madness is proof of impurity. I only decline to accept it as a proof of purity.  
 I do not imply that Ophelia's being driven mad by the death of her father lessens her in your (sic) estimation. I only suggest that that, not love for Hamlet, was the cause of her madness.  
 I quite agree with Mr. Woolf when he says "there is no more pathetic situation in all dramatic literature than the great scene between Hamlet and Ophelia," but I contend that the pathos, the woe, is Hamlet's, not Ophelia's, and that the last, the crowning agony, is the revelation to Hamlet of the unworthiness of the woman he had so worshiped; "the pang of disgraced love."  
 Mr. Woolf puts these words in quotation marks, implying that they are mine: "Cruel, egotistic, selfish, and uncharitable." Nowhere do I call Ophelia uncharitable.  
 He says: "You don't know anything about her conduct, Mr. Conway, for the poet does not tell you." Can one resist a smile at the naïveté simplicity of this? It is so true that "our author," whom Mr. Woolf would "defend," does not tell us what his characters mean by their speech and actions. No. He does not label his characters as lesser men do. He creates; we try to form an opinion of his characters. And so closely does he follow his Divine Master—I say it in all reverence—that we find it as difficult to appreciate the motives and agree upon an estimate of many of his creations as we find in judging our fellow beings. This I have tried, humbly, lovingly, and honestly to do in the case of "poor Ophelia."  
 Respectfully yours,  
 HART CONWAY.

## A Bad Outlook.

KNOXVILLE, LA., July 25, 1901.  
 To the Editor of The Dramatic Mirror:  
 Sir.—I don't know whether people in the East realize what terrible drought the West is passing through or not, or how seriously it is going to affect the theatrical business this coming season. They say Iowa is the least affected of all the Middle Western States, and if this is so theatrical business in the West will be poor. I am speaking from my own personal knowledge. We own

a five thousand dollar farm two miles from Knoxville, and the corn crop is a complete failure. Fruit is all cooked on the trees, garden stuff is burned to a crisp, and potatoes are \$1.60 per bushel. There are only a few details to show how serious the conditions are. I would advise companies that can do so to change their routes. We are glad we only have four weeks booked in this drought-stricken district, and we are afraid the fair will be a failure this year because the farmers will have nothing to exhibit.  
 Respectfully yours,  
 DELLA PRINGLE.

## Pertinent Questions.

New York, July 25, 1901.  
 To the Editor of The Dramatic Mirror:  
 Sir.—Will you kindly ask, through your columns, whether any of your readers can give me any information regarding the following customs of the drama as it is played:  
 1. Why, when the leading man shakes his fist in the face of the villain and shouts, "Do that again and, by God, I'll kill you!" does he always "cross," thus exposing to felonious assault the entire rear of his person?  
 2. Why does said villain never kick at this juncture, instead of "holding the picture?"  
 3. Why does a woman who has been betrayed invariably lose her hat?  
 4. Has snow any tendency to cool the passion which led her astray?  
 I have some more, but will wait and see what luck I have with these. Yours always,  
 W. H. POSE.

## George B. Robinson's Misfortune.

New York, July 25, 1901.  
 To the Editor of The Dramatic Mirror:  
 Sir.—Many friends and admirers of George B. Robinson, an admirable actor and splendid fellow in his day, will be glad to know that he is still with us, although off the stage forever. He is at the Home for Incurables, 1834 Street. The Third Avenue L. takes one, without change of cars, to the very gate. George would like to have any of his hundreds of friends call on him any day, from 11 A. M. to 5 P. M. They can sit and talk for an hour with him, but he cannot now see them—for he is blind.  
 Very sincerely yours,  
 JOHN HERBERT MCCANN.

July 25, 1901.

## MATTERS OF FACT.

Daly and Morton's Novelty Theatre company will open its season early in August, playing first the principal towns of New Jersey and then going South. Miss Asiel, the spectacular dancer, is among the recent engagements.  
 In the melodrama, Lost in the Desert, a new and novel feature has been added for the coming season, in a leap for life from a cliff twenty feet high to a bamboo tree. The hero makes the leap, and the tree bends to the stage with his weight.  
 Wilfred Gerdes, who is said to be the largest and heaviest actor on the stage to-day, weighing 530 pounds, has been engaged for the new farce-comedy, Happy Hooligan, to originate the part of a policeman. Ross Snow has been engaged to originate the title-role.  
 All the scenery, costumes, and properties of Nature, which was produced at the Academy of Music, New York city, four seasons ago, were purchased by Gus Hill for his big musical comedy, A Yon a Buffalo, in which Ed. M. Favor and Edith Sinclair will be featured.  
 Franklin Hall, having closed with the Empire Theatre Stock, Providence, R. I., has returned home to New York. He invites offers for next season.  
 Francis Girard has just closed a successful tour of the Burt circuit, and has joined Robert A. Brackett in a novelty act, which will include the singing of illustrated songs. The team will open their season next week at Bath Beach, N. Y.  
 Knox Wilson is in his sixty-second week as Deedle, the part in which he has been so successful in The Burgomaster. He has had excellent success everywhere, and in Boston, where the play is now running, praise of his work has been notably lavish.  
 Street and Smith, the owners of the title, "Nick Carter, Detective," as well of the publications of that name, have arranged with F. C. Whitney by which to secure the exclusive dramatic rights to the above, and will fully protect him against infringements.  
 Talented people are wanted by Manager Oliver Martell to complete the Howard-Dorset company for next season, playing week stands in the Middle and Southern States.  
 Laurens Hascall, who has been successful in stock for the past two seasons, has signed for a Mormon's Wife, which is now rehearsing and will open at the Fourteenth Street Theatre Aug. 17.  
 Jack Lodge opens his season with The Runaway Girl at Duluth Aug. 28. Arthur Dunn and Clara Jerome will play the leading roles.  
 Bartley McCullum's Summer season of stock at Cape Cottage, Me., will terminate on Sept. 2, after which date he is open to offers from first-class attractions.  
 Manager W. S. Wolfe, of the Wolfe Opera House, at Batesville, Ark., will play but one attraction each week, thus assuring all comers a desirable engagement, as the town will support a good show at such intervals.  
 Gertrude Rivers invites engagements, not having signed for next season.  
 Desirable time is still open for standard attractions at Coffeyville, Kan., a town of 7,000 population, where J. B. Tackett manages the New Auditorium.  
 Henry E. Miller, a principal tenor of experience, is still unsigned for next season, and would like to hear from responsible managers.  
 Sunbury, Pa., is to have a new theatre, the Chestnut Street Opera House, which is being built and will be opened on Sept. 12 with W. W. Fisher as manager. Thoroughly modern and adequate stage room is one of its recommendations. Only the best attractions are to be booked.  
 A business-manager is wanted by "Ira Singer," a lyric tenor, care of this office.  
 George Allison, who is at liberty, may be addressed in care of The Players, this city.  
 "Rex," care of this office, experienced, wants position in business capacity with representative attraction.  
 Myron B. Rice's Where Baby Are You? will play Fair week, Sept. 9-16, at the Bijou, Milwaukee.

The Travers-Vale Stock company opened at Electric Park Theatre, Kansas City, Aug. 4 for a four weeks' season in Travers-Vale's After the War. Mr. Travers-Vale has recently closed his engagement as stage director of the Fulton Stock company in Kansas City. Frank Davidson, for whom Mr. Travers-Vale had written the successful play, The Folks Up Willow Creek, has commissioned him to write a Western comedy-drama, the title of which will be "Way Out Yonder."

Harry B. Eitting, who has been spending the Summer in Buffalo, has left for Chicago to begin rehearsals with The Courier's Daughter.

Dillon and Garland are with the stock company at Riverside Park, Sioux City, Ia., for the Summer.

Arthur C. Alston: "I noticed an item in your paper last week to the effect that the Golden Nugget Quartette, which had been such a success with Tennessee's Partner for four seasons, would go with Pennsylvania and call themselves the Black Diamond Quartette. I also have seen one or two other misleading statements in previous issues regarding the same thing. Now, to right

matters, the "Golden Nugget" was a name I gave to one quartette five years ago, when I first took out Tennessee's Partner. It comprised Marion Bohannon, first tenor; Fred Eliza, second tenor; Walter Ryder, baritone; and Louis Farinet, basso. Each year saw one or more changes in the quartette, last season's consisting of James Pilling, Pierre Young, G. A. Lindeman, and R. S. Rex. A few weeks before the season closed I released Pierre Young to go into business in New York, and I engaged a man named Gibson to fill out the season. Rex and Gibson have been engaged to go with the Pennsylvania quartette, I believe. As Rex is the only one who was in the quartette a full season, the statement which has been circulated saying that it was the Tennessee's Partner quartette is misleading. In fact, I have already engaged for next season Marion Bohannon, who was the first tenor of my original quartette, and also James Pilling, who was in the quartette last season. The statements which were made are hardly worth so much space to dispute, but I do not like to read such misrepresentations."

Sullivan and Harris, in The Road to Ruin, will introduce many original scenic effects, including scenes laid in the interior of the New York Tomb, the new underground tunnel and the Tenderloin. Special lithograph paper will be used for this attraction, which will embrace a company of sixteen, headed by Terry McGovern.

Charles F. McCarthy, who for several years was the successor of Tony Hart with Edward Harrigan during Harrigan's reign at the Garrick Theatre, made an emphatic hit the past season with the Byrne Brothers' Eight Bells company as McGonigle, the part originated by John F. Byrne. He will commence his second season with the same combination on Aug. 19. Mr. McCarthy received a flattering offer from May Irwin and H. B. Sire to support Miss Irwin this coming season, but owing to a contract entered into with Mr. Byrne several weeks previous to the closing of last season Mr. McCarthy was unable to consider the offer.

Elizabeth Dora, formerly known as Miss Du Brock, is spending a few weeks at her home in Buffalo, having closed her vaudeville season with Jane Courthorpe and company.

A call is issued by W. C. Cunningham for Al. W. Martin's Uncle Tom's Cabin (Western) company to commence rehearsals at Wilmington, Del., on Monday, Aug. 12. The members of the company are requested to acknowledge the call to Mr. Cunningham at Room 10, 1358 Broadway.

C. J. Scholz has been appointed business-manager of the People's Theatre and the Grand Opera House, Evansville, Ind., by the heirs of the late Manager Groves, and all contracts made by him will be filled by the new incumbent. There is still some time open at both houses.

The Moulton Opera House, at Lacumbia, N. H., an excellent one-night stand, has still some desirable time open for the coming season. William B. Van Duser, managing the "Loop the Loop" at Coney Island, also runs the house.

Master Sammie Brown, who was featured last year in Kelly's Kids, has signed with One of the Bravest, in which he will introduce his specialty.

Harry A. Brown, formerly manager of the Academy of Music, Scranton, Pa., has completed arrangements with Burgunder and Coons whereby he will manage the Hebbitt and the Grand Opera House, of Wilkes-Barre, Pa., and the Wilkes-Barre Post Office.

## OBITUARY.

M. B. Donovan, manager of the Crawford Opera House, Leavenworth, Kan., during the seasons of '98, '99, and 1900, died suddenly at his residence in that city July 17. He was seized with a congestive chill and, weakened by the excessive heat, he quickly succumbed. Mr. Donovan was favorably known throughout the West, and was always a leading spirit in things theatrical. He was a member of the Elks, Eagles, A. O. U. W., Modern Woodmen, and Catholic Knights of America. The remains were interred in Mount Calvary Cemetery. He leaves a widow and two children.

Fanny Robertson, the elder sister of W. H. Kendal, died recently in England. In her childhood days she shared with her famous brother, Tom Robertson, the hardships of the provincial stage, and up to the time of her death she was best known as a provincial actress. Her chief successes were in characters of her brother's plays. She played, and won honor, in Caste, School, and Society. She was much admired in the smaller cities of England, and was esteemed by managers a very useful member of the profession.

David J. Halpin, a well-known vaudeville performer, died in Chicago, Ill., July 13, of consumption. Mr. Halpin was born in Kansas City thirty-three years ago and made his first professional appearance at that place in 1891 in partnership with Nat M. Willis, with whom he remained for six years. He then joined Kid Wilson and later John Lorenz. While with Mr. Lorenz he was a member of The Jolly Grass Widows company. He leaves a widow.

The remains of Arthur Scott, or as he was sometimes known, Arthur Dickson, arrived at Leavenworth, Kan., from Kansas City, July 22, and were interred in Mount Calvary Cemetery. Mr. Scott was raised in Leavenworth and entered upon a stage career about ten years ago, meeting with more or less success. He was about thirty-five years of age, and of late years confined his efforts to the Eastern circuits.

Oliver L. Hagan, a prominent theatrical manager of St. Louis, Mo., died in that city on July 24, after a long illness. Mr. Hagan was at one time manager of the old Pop's Theatre. Later he built and managed the Hagan Opera House, which is now the Imperial.

Allie C. Anderson, who was in private life Mrs. M. E. Nibbel, died suddenly in Chicago on July 20 of tetanus. She was thirty-nine years old. Her daughter, Mae R. Anderson (Mrs. Mortimer Martin) survives her. The remains were interred in Oakwood Cemetery, Chicago.

Robert M. Edwards was called to Ann Arbor, Mich., Sunday to attend the funeral of his father, Dr. A. C. Roberts, who died at Fort Madison, Iowa, on July 27. Dr. Roberts was well known as an editorial writer and was a close student of Shakespeare.

Mrs. Helen F. Cumming, mother of Adelaide Cumming, died at the Fordham Home for Invalids, on July 22. Mrs. Cumming, who was a non-professional, was seventy-five years old.

Mona Ellen Turton, the five-year-old daughter of John E. Turton, of the Baldwin-Melville Stock company, fell from a two-story window in Montreal on July 22, and was instantly killed.

Sigmund J. Seligman, father of Minnie Seligman, died at Long Branch, N. J., on July 25, of cancer.

## Married.

KURSTNER-FRENCH.—Jean Paul Kurstner and Myra French, at Eau Claire, Wis., July 21.

NOTCH-KNOX.—Brigham Boyce and Ruth Howard Knox, at Baltimore, Md., July 22.

## Died.

ANDERSON.—Ollie C. Anderson (Mrs. M. E. Nibbel), in Chicago, July 20, of tetanus, aged 39 years.

CUMMING.—Mrs. Helen F. Cumming, mother of Adelaide Cumming, in New York, July 22, aged 75.

DONOVAN.—M. B. Donovan, at Leavenworth, Kan., July 17.

HAGAN.—Oliver L. Hagan, in St. Louis, July 24.

ROBERTS.—Dr. A. C. Roberts (father of Robert M. Edwards), at Fort Madison, Iowa, July 27.

SCOTT.—Arthur Scott, sometimes known as Arthur Dickson, at Elmira, N. Y., recently.

SELIGMAN.—Sigmund J. Seligman, at Long Branch, N. J., July 25, of cancer, aged 75 years.

TURTON.—Mona Ellen Turton, in Montreal, July 22, aged 5 years.

Photo by Lee Brock, Minneapolis, Minn.

The above is an excellent likeness of San ford Dodge, the young actor-manager, who has won an enviable reputation as a producer of legitimate and classic dramas. Mr. Dodge has just closed a season of nearly forty weeks, the most successful and prosperous in his career. He is now preparing for his next tour. It will cover much territory and his company, he promises, will be an excellent one. The repertoire will include The Merchant of Venice, Othello, Ingomar, Virginius, Damon and Pythias, Quo Vadis, The Musketeers, Monte Cristo, Nell Gwynne, Richelieu, and Ray Blas.

The principals in the Castle Square company's productions at Manhattan Beach Aug. 5-17 of The Mikado and H. M. S. Pinafore will be Miro Delamotta, William Pruett, Winfred Goff, Francis J. Boyle, J. P. Coombs, Frank Ranney, Adelaide Norwood, Lillian Swain, Gertrude Rennyson, Maude Lambert, and Maude Ramey. Digby Bell is specially engaged for the part of Ko-Ko in The Mikado and Henry E. Dixey for Sir Joseph Porter in Pinafore.

C. W. Vance has been engaged by Munro and Sage as stage-manager for their Pride of Jennico company.

Ellen Rowland, who has been engaged by Munro and Sage to play the role of Princess Flavia in The Prisoner of Zenda and Rupert of Hentzau next season, returned to New York last week from her home in St. Louis.

Charles K. French and Harry Bradley were both stunned by lightning, which struck the former's cottage at Whitestone, L. I., during a severe storm a week ago. It required over half an hour's medical attention to bring them to. While both made a hit to thunderous applause, they finally and respectfully decline any encore.

Howard Wall, who has represented the Penn Show Print in New York this Summer, will soon return to the Quaker City to resume his former position as business-manager of the Standard Theatre.

W. E. La Rose, a Chicago amateur, is to enter the profession next season in one of Lincoln J. Carter's companies.

Ben Hendricks, who is at his home in Buffalo during the Summer, will begin his tour in Ole Olson under Will O. Wheeler's management early in September. The usual trip to the Pacific Coast cities will be made in December and January and a number of Eastern cities will be played in the Spring. An especially strong company is being engaged, and the Swedish Lady Quartette will be a feature of the organization.

The Marvin Opera House, at Findlay, O., will be under the management of John Moores, Jr., hereafter.

Fourteen new names were added to the list of life members of the Actors' Fund last week.

P. C. Foy returned to New York last week from Atlanta, having just recovered from a severe attack of malaria.

George W. Larsen returned from the coast last week.

W. H. Smedley, of the Smedley Sketch Club, who has been spending the Summer near Providence, suffered a stroke of paralysis on July 13 and was removed to the Rhode Island Hospital, where he is in a critical condition.

Blaney and Vance are arranging for next season a revival of A Female Drummer, with as many of the original cast as can be secured. Among those engaged are Johnstone Bennett, Willis P. Sweetman, Nellie O'Neil, Oscar Figan, and Harry Ladell.

A. L. Fanshawe has completed for R. W. Marks a melodrama entitled Bread Upon the Waters, and is at work on a rural drama, Meadow Land. His recent plays, leased to repertoire companies, include The Maine Boy, Slaves of the World, The Heart of the City, and The Queen of the Night.

Tom Waters' O'Flynn's Stone Wall company closes at South Gardner, Me., Aug. 7.

## THE FLORODORA EXPRESS.

When residents of Plainfield, Yonkers, Tarrytown, Richmond Hill and other suburban places want to see the Tell-Me-Pretty-Maidens at the Casino they may come to town on the Florodora Express. The Florodora Expresses are something new, but all the railroads running to New York either have or will have them. Their establishing, it is said, is the result of an arrangement between the Florodora and various railroad managements. So many suburbanites are flocking to Florodora that a train that would land them in New York at theatre time seemed a necessity. Neat little time cards are being printed for each suburban town, giving the entire train schedule, with the Florodora Express featured in large type and red ink. The time of departure and that of the theatrogoers' arrival at the Casino are given. One of the time cards for the Long Island Railroad has reached The Mirror office, via the Casino press agent.

Doré Davidson invites offers. Address Mirror.





## THEATRES AND ROOF-GARDENS.

## Tony Pastor's.

A. H. Sheldon, recently manager of the Third Avenue Theatre, makes his stage reappearance, leading the bill in a clever sketch written by himself and entitled *A Glimpse at Married Life*. He will have the support of Nellie Sheldon, Louise Valentine, and Harry Levin. The rest of the programme comprises the Four McNulty Sisters, who are retained; Dixon, Bowers and Dixon, Fiske and McDonough, Edith Randall and E. E. Perry, Josie and Willie Barrows, Collins and McDell, Beach, Charles De Camo, the De Beaumonts, Poole and Burt, Lewis and Delmore, Waldron Brothers, Fred Dunworth, and the American Vitagraph.

## Proctor's Fifth Avenue.

Dr. Bill is revived by Division A of the F. F. Proctor Stock company, with Charles S. Abba, Charles Seay, Florence Reed, and Ben-trine Morgan in the principal roles. The curtain-raiser will be *My Awful Dad*, in which Frederic Bond, general stage director of the Proctor Stock company, will return to active stage work. The interspersed vaudeville will include Marion Ella, Joe Mackey, Charles Blake, Margaret Lee, Billy Gibbons, and the kalatechnoscope.

## Keith's Union Square.

Mary Scott and company are the top-liners and present the playlet *In Washington's Time*. The others that appear are the Three Newrons, A. L. Guille, Marvellous Hoopers, Condit and Morey, Farrell Brothers, Ed. Gray, Jordan and Welch, Casino Comedy Four, Claude Thardo, and O'Rourke and Burnett. The biograph and the stereopticon continue.

## Cherry Blossom Grove.

A burlesque called *Pan on the Beach* has its first production. Harry Bulger, Tim Cronin, Dan Collyer, Charles H. Prince and others are in the cast. Carrie Burr and company and Tocant are new here this week, as are also the Sevengalls, hypnotists, whose appearance is strangely coincident with that of the Sevengalls at the Paradise Gardens. The favorites that remain are the Four Loken Brothers, Harry Bulger, Hickey and Nelson, William Gould and company, Madge Fox, Norma Whalley, Ernest Hogan, the Twin Sisters Anderson, Mlle. Lotty, Les Belles Cascadeuses, and The North Star ballet.

## Paradise Gardens.

The Sevengalls, hypnotists, who arrived from Europe last week, make their American debut. Sparrow, Zabelle and Vernon, and Cook and Clinton are added to the bill. Hold-overs form the rest of the programme, that lists the Todd Judge Family, Johnson and Dean, the three Yocarys, Eleanor Falk and chorus, the Gainsborough Octette, Professor Sullivan and Mlle. Aranka, Mlle. Emmy and her dogs, Mlle. Latina, Saturnus and Hanschelle.

## The Floating Roof-Garden.

The entertainers that go to sea on the *Grand Republic* are Cooper and Reynolds, Geneva Ardell, Mart Reagan, Cooper and Shaw, Laura Wyble, and Clifford Gordon.

## LAST WEEK'S HITS.

KEITH'S UNION SQUARE.—Mr. and Mrs. Alfred Kelcey were the leaders, offering Abe Hammer's sketch, *A Case Out of Court*, that was tried at a special performance at this theatre last winter. The sketch keeps well within the conventional groove, but its basic idea isn't bad. A young man and young woman, studying in Paris, occupy adjoining rooms, and have formed an acquaintance that has ripened into an engagement. When the sketch begins the couple are having a tiff that ends in a declaration of war. The man then adopts a ruse to win his fiancée back. Disguising himself in some clothes that are, of course, right at hand, he enters the young woman's room in old man make-up and declares himself the artist's uncle. Finding that he has got into the wrong room he goes next door and conducts a mock conversation that the young woman hears through the wall. The mythical uncle enthuses over his nephew's neighbor and offers to bet that he could win her. He re-enters her room and makes much love, winding up with some kisses. Then he returns next door and instigates an imaginary quarrel over the kisses. As a climax he pretends to murder his uncle, and the girl, who has been listening all the while, rushes in to see the uncle's disguise on the floor covered with a sheet. The young man goes through much burlesque melodramatic business till the ruse is revealed, and then the declaration of war is succeeded by a declaration of mutual love. In the hands of an able writer the sketch might have been made entertaining, but its actual form is crude and draggy, while the dialogue is usually stilted and not natural. Mr. Kelcey did his old man impersonation rather well, but neither he nor Mrs. Kelcey suggested Paris students for a moment. Augusta Glose and Mr. Glose, her accompanist, made their debuts in a most attractive singing act. Miss Glose sang two songs very prettily and expressively, and then appeared in the costume of Betsy Ross and rendered a song that told of the birth of the flag. Miss Glose is a welcome recruit to vaudeville, for her work is dainty and refined, and she is fetching to look upon. It would be well for her to substitute something for the Betsy Ross song, since it is doubtful

if Betsy Ross is a character of whom vaudeville audiences—unless they be Philadelphians—know much. Bedini and Arthur put on a juggling act, in which the deft feats of Mr. Bedini and the comedy work of Mr. Arthur divided interest. The Sisters Bashado went well in a lively singing and dancing turn. Jess Dandy, who is so good that he stands in a class by himself, sang eight of his capital Hebrew dialect parodies before the audience would let him go. George E. Austin won his usual laughs with his funny stunts on the wire. Gruet and Gruet, the Yankee Comedy Four, Monroe and Wesley, Watson and Ferguson, Howley and Leslie, West and Williams, Laura Comstock, the biograph with new views, and the stereopticon filled out the bill. Of course, the audiences were large.

TONY PASTOR'S.—The McNulty Sisters since their last previous appearance here have increased from two to four. They made their debut here as a quartette in a new act, using several changes of costume, full stage, special settings and much electricity. The new Sisters almost equal the originals as expert dancers, and all four work well together.

So did most of the others, all hold-overs, to wit: William Gould and company, Norma Whalley, Madge Fox, Smith and Cook, the Anderson Sisters, Ernest Hogan, The North Star ballet, Hills and Silviary, Mlle. Lotty, Les Belles Cascadeuses, and the Four Emperors of Music. Altogether the bill was a fine one, and big crowds enjoyed it.

PARADISE GARDENS.—Many new features were found in the bill, the most meritorious of which were the Todd Judge Family in splendid acrobatic work, and the Robinson-Baker Trio, jumpers, who did some astonishing stunts. Crawford and Stanley found that roof-gardens like their comedy act just as well as do patrons of the indoor theatres. Mlle. Emmy put her trained dogs through their paces with good results. The Karays appeared for the purpose of exploiting the myriophan, a hitherto unheard of musical instrument. It is an enormous affair, composed of a number of vertical discs, that when set in motion and played upon, can be made, it is said, to give the effect of a full orchestra. Unfortunately, on the night of THE MINNOMAN'S visit the myriophan balked and all Mr. Karay's efforts couldn't make it go. In consequence judgment here must perforce be suspended. Ranschelle, a mimic; Mlle. Latina, in poses; Professor Sullivan and Mlle. Aranka, broad sword fencers, were other newcomers, while the hold-over favorites, that repeated former hits, were Eleanor Falk and chorus, Johnson and Dean, the Three Yocarys, the Gainsborough Octette, the Three Merrills, and Saturnus. The gardens are crowded all the time.

FLOATING ROOF-GARDEN.—Manager A. R. Van Keuren, the amusement admiral of the *Grand Republic*, offered an attractive contingent of performers that added to the joys of life on the ocean wave. Those that answered the pipe of the boat's call were the Althea Twins, agile acrobatic dancers, who were hampered in their act by the small stage; Harry First, Hebrew vocalist; Kelly and Davis, Celtic comedians; Jennie Homer, a pleasing comedienne; Joe Conlon, in an Irish character act, and Kitty Houston, Swedish scabrette.

## THE MUSICAL COLBY.

The Four Musical Colbys, a picture of whom appears on this page, will appear the coming

in nature, and ranks distinctly above the majority of vaudeville sketches, that are arrant and absurd farces. In accepting Mr. Fleming's story one must swallow two somewhat improbable premises, first, that a wealthy man of the world would seek out, amid a small Mid-berry Road surroundings, a poor Italian girl, with whom he had fallen in love through seeing it reproduced in a plaster cast, and would offer, without paying or investigation, to furnish her with every luxury if she would be his; second, that the girl, faithful with as she is proved later to be, would agree forthwith to this proposal from an utter stranger. But passing over these improbabilities, the plot works out well, and is narrated naturally, reaching a fine climax when the girl, who has realized through the man's evident anonymity upon learning that she is married, and a mother the real nature of his proposal, spurns the offer with an outburst of anger, and the man, ashamed, withdraws with bowed head. There is always doubt whether a play of this nature will win favor with vaudeville audiences, who are prone to prefer low comedy to higher forms of dramatic art. Mr. Fleming has wisely inserted a sufficient portion of comedy in *Just a Man*, and the lighter and stronger touches are well blended. The acting of both players calls for much praise. Mr. Davenport acted the polished man of the world in just the right way, showing experience, good breeding and clever foibles. Miss Stockwell achieved a genuine hit as the Italian girl, portraying the emotions of the character with subtle understanding, and being true to life in make-up, dialect and manner. The audience at Keith's applauded the performance warmly. Both the playlet and its interpreters should appeal to appreciative audiences everywhere.

## VAUDEVILLE FOR HIGH SOCIETY.

The exclusive society folk that summer at Newport, R. I., condescend now and then to enjoy some of the pleasures that divert persons of common clay. The round of receptions, golf, automobile accidents and other approved amusements becomes a bore after a while, and there must be something novel advanced to mar the monotony of elite existence. When high society does get out of its rut there's much ado about it. Hence a great deal of space was devoted in the dailies of last Saturday to accounts of a "vaudeville dinner" given on Friday evening by Mrs. Stuyvesant Fish at "Crossways," her Newport home. Every one who is any one was there, of course, and their names were all in the papers. It was such a charming idea, so delightfully unconventional, and all the guests went into ecstasies over the unique entertainment. As usual at such functions, the spirit of mirth stretched itself beyond the footlights and all over the place, as was evidenced in its humor of having a sign, "Beware of Ticket Speculators," over the entrance to "Crossways." Awfully funny, too, was the stationing here and there of hirelings garbed as policemen, whose presence, it was said, was for the purpose of protecting the guests from the speculators referred to in the other joke. The actors employed, as were the strolling players of medieval times, to make merriment for the feudal lords, were C. Southard Thompson, Greg Patti, Bartell and Morris, Bala Kaufman, and Reid and his trained dogs. Howard Knudson and Charles H. Smith had the honor of providing the bill and may now style themselves "Parveyors of Vaudeville to the Aristocracy."

## SAY THEY'LL SUB MUSICAL UNION.

Rene Stretti, orchestra leader at the Paradise Gardens, who, with his musicians, was expelled from the Mutual Musical Protective Union recently for playing for Oscar Hammerstein, who was blacklisted by the union some years ago, threatens to institute suit against that body to test the equality of its action.

Henry Lehmann, a member of Mr. Stretti's orchestra, was taken to a private sanitarium last week, suffering from a mental derangement brought on, it is said, by worryment over the expulsion.

George A. Blumenthal, recently manager of the American Roof-Garden, also says he'll sue the union for having caused, as he claims, the closing of that resort by ordering the orchestra there to strike, because of an old debt of Mr. Blumenthal's to members of the union, from which he had been absolved by a discharge in bankruptcy.

## THE ROSS-FENTON MENU.

A green-covered, daintily printed booklet has arrived at THE MINNOMAN office, and its perusal whets the appetite to an alarming degree. The booklet is issued by Charles J. Ross and Mabel Fenton and details divers delicacies distributed at the Ross-Fenton Farm, Deal Lake, Asbury Park, N. J. There are half a dozen suggestions for dinners, all so attractive that one yearns to take the next train for the Farm. The reader is not informed as to the prices of the dinners, but there is this announcement: "Patrons will oblige by carefully examining amount of check. If pleased, remember! If not, forget!"

## HUGE HATS FOR THE HAWTHORNES.

The Hawthorne Sisters say that in their new act they will wear landscape hats of vast size, modeled on those that were the fashion in France when Louis XVI was king. The hats, it is said, will be forty inches high, and of sufficient acreage to accommodate reproductions of green fields and babbling brooks, houses and lots, macadamized roads and electric lights, and all the comforts of a suburban home. In fact, the hats will be adorned with complete stage settings, nothing being wanting to complete the picture. If the craze for hats of this sort spreads we may expect to see them picturing up-to-date local scenes, such as Broadway and Thirty-fourth Street, Long Acre Square, or the Owl Lunch Wagon. The hats will be all right on the stage, but let us hope, for the sake of the men behind, that the women in the audience won't adopt the fashion.

## A SCHOOL FOR TRAINING ANIMALS.

Giuseppe Galotti, the monkey trainer, will soon erect a large menagerie near Chicago, in which establishment will be trained all species of animals for theatrical purposes. With this end in view Mr. Galotti has secured the exclusive services of Giuseppe Balasani, a well-known European animal trainer. A shipment of fifty monkeys, forty dogs, six ostriches and two elephants is on its way to this country, and these will be trained and made ready for exhibition purposes for the coming season.



Photo by Feinberg, New York.

THE MUSICAL COLBY.

Welch, Francis and company, comprising Babe Welch, Kitty Francis, Marie De Rosa, Katherine Dyer and May Beatrice, came forth in *The Flip Mr. Flip*, an absurd farce devoid of plot or humor, in which horse play predominated. It was a long way from being entertaining and none of the cast gave more than an average performance. Louis Dacre trotted out a budget of her character songs with excellent effect. She finishes with a wordy row with a man in a box, keeping it up till a stage hand appears and drags her off the stage. John E. Cain did amusing negro comedy business in *A Night of Terror*, a sketch worked over from familiar material. Fred Bulla and Lillie Raymond assisted him. Cook and Clinton, who weren't on the programme, made a large hit with their sharp shooting. Wrote and Wakefield sprang sundry good jokes during their sidewalk conversation. Charles E. Lawler and his daughters, Mabel and Alice, offered a singing act. The little girls, who made their debuts here, have thin, untrained voices, and it seems a pity that they should be forced to attempt more than they are capable of. James and Bonnie Farley, Blanche Newcombe, John M. and Gerda Grimes, Martha and Le Roy, McCune and Grant, Al Dashington, the vitagraph and the horseshoe were also on the bill, that drew the customary large patronage.

PROCTOR'S FIFTH AVENUE.—Good sized houses saw a section of the Proctor Stock company revive *All the Comforts of Home*. The company gave a smoother performance than it did at the Twenty-third Street house a few weeks ago. The vaudeville portion of the bill included Harry Taylor, baritone; Simpson and Pittman, in a sketch; Louis M. Granat, whistler; Herbert Lyons in a monologue, and George Hamersmith, mimic. Paley's kalatechnoscope and the views of travel were retained. The attendance was excellent.

CHERRY BLOSSOM GROVE.—First honors among the newcomers went to Maudie Caswell and Arthur Arnold, who more than duplicated their success at the Paradise Gardens recently. Miss Caswell is excelled by no woman acrobat seen here, and Mr. Arnold's clowning is really funny. There was large applause for both. Regis and Louis Senac and Rex Brunel put on a fencing act Monday night that did not meet with favor and was withdrawn. Dorothy Morton was well applauded for some vocal solos. Hooker and Davis went through much dancing and some amusing pantomime. Johnny Johnson offered con songs. The wonderful work of the Four Loken Brothers on the horizontal bars continued to be the sensation of the bill. Nothing approaching in daring and finish has been witnessed here. Hickey and Nelson, in their hilarious act, and Harry Bulger with comic songs again scored heavily.

## THE RENTZ-SANTLEY COMPANY.

Manager Abe Leavitt, of the Rentz-Santley company, has completed his company for the coming season, that will open at the Howard, Boston, week of Sept. 2. Those engaged for the company are Smiley and Davidge, Lottie Elliott, James and Sadie Leonard, Charles Robinson, Gruet and Gruet, Mimos Willard and Wheeler, Joan Lyons, Henrietta Carter, Bertha Williams, Lily Stone, Linnie Smith, Rose Clayton, Mildred Adams, Edyth E. Dunlon, May Ward, Florence Nelson, Mabel James, Edith James, Stella Holland; musical director, Sophus Jergensen; stage carpenter, Edward Oliver; business-manager, R. H. Brock. The scenery is by Moss and Hamilton, of the American Theatre. The first part and burlesque were written and composed by Matt Woodward, and are entitled respectively *When Your Wife's Away* and *Under Two Jags*.

## EDGAR L. DAVENPORT'S PLAYLET.

On Saturday afternoon at Keith's Theatre a special performance was given by Edgar L. Davenport, assisted by Polly Stockwell, of a playlet by Carroll Fleming, entitled *Just a Man*, that Mr. Davenport has played successfully in the West. The performance was also the occasion of Mr. Davenport's New York vaudeville debut. The story of *Just a Man* was told in THE MINNOMAN several weeks ago. It is woven around a single episode, dramatic







## AUCTION AT KOSTER AND BIAL'S.

The furniture and fittings of Koster and Bial's were sold at auction on July 22. The fittings of the roof-garden brought \$250 and those of the music hall brought \$600. F. F. Proctor and William Keogh were the principal buyers. A full length portrait of Carmencita, the original cost of which was \$300, it is said, went for \$5. Twenty-five portraits of vaudeville celebrities went for \$100. Yesterday work began on the demolishing of the building.

## OPEN FIELD FOR WHITE RATS.

At a meeting of the White Rats on Sunday it was decided by a unanimous vote to abolish the section of the by-laws that prohibited Rats from booking through agents on a commission basis. This action gives Rats an open field to book through whatever medium they may choose. The section was abolished to remove any possible cause for criticism of the policy of the organization. The Rats' own booking department is in a flourishing condition, and seems to be sure of a prosperous future.

## FLOATING THEATRE FOR WILLIAMS.

Percy Williams, manager of the Brooklyn Orpheum, has bought the floating theatre, Columbia, recently auctioned off in a libel claim, and intends to send her on daily and nightly voyages around the harbor with a first-class entertainment aboard. Vaudeville may be offered, or possibly the opera company now at Bergen Beach may be the attraction. The floating theatre has a seating capacity of 1,500.

## PETE BAKER ILL.

Peter F. Baker, the German comedian, who has been ill with a fever at Toledo, O., for some time, improved sufficiently last week to be removed from the hospital to a hotel. Soon after he suffered a relapse and was taken again to the Toledo Hospital in a critical condition.

## KEITH ENGAGES CINQUEVALL.

B. F. Keith has succeeded in securing Paul Cinquevalli, the wonderful juggler, for a long engagement at the Union Square Theatre. Cinquevalli should be a great drawing card at Keith's, as he is unequalled in his line. His engagement will open Sept. 18.

## VAUDEVILLE JOTTINGS.

Ernest Hagan bought last week the dwelling house, No. 30 West 134th Street, for \$20,000.

Turner's Pictorial and Pauline Moran sailed for Europe last week, and will remain abroad indefinitely. Mr. Turner also has sent to London fifty negroes that will sing in his animated song show, opening at the Alhambra, Aug. 6.

Ella Churchill was compelled last week to cancel the remainder of her engagement at the Palace Gardens, owing to throat trouble. She will not be able to sing for several months, it is said.

Edward C. Corbin, of Claudius and Corbin, and Katherine Blagham visited the Pan-American Exposition July 21.

Miss Strand returned to New York July 22, after an absence of two years, during which time she has been playing in vaudeville.

Ella Richmond, in her new act, played last week her second return date at the Casino, Toledo, Ohio.

Mrs. Felix Morris, after playing The Lady and the Burglar in Chicago last week, signed contracts for seven weeks of next season.

London critics are manifesting much enthusiasm over the playing of Helena Morris, who is at the Tivoli there.

Grace Field will shortly replace Miss Fuller, in the vaudeville team of Fuller, Miller and Butler, whom she has been replacing by James Brown. Miss Field was formerly of Field and McNeil, later with Matthews and Balger, and is now with Matthews.

Love and White, the one-act operetta, by Randolph Hartley and Henry Housley, that was produced at the Star Theatre two years ago, will be presented by the operetta co. at the Music Hall, Boston, next week.

The Manhattan Vaudeville co. will close its season on the New England park circuit at New Britain, Conn., Aug. 11. Mortimer and Darrell in Bob and Betty have been one of the features of the bill.

Edward Leslie writes that he is the first American doing a talking act to be re-engaged at the Palace, London. He went to the Palace last September for three weeks and stayed one hundred nights. He returns there in August, 1901, for a twenty-four-week engagement. At present Mr. Leslie is playing the Palace circuit.

The Scholls will begin their next vaudeville tour with a new act introducing features novel to this country. Mr. Scholl is in town now, rehearsing no less than ten burlesque companies. Mrs. Scholl is racing at Atlantic City.

The Martinellis played in succession recently in three Alton, O. parks, Summit Lake, Randolph, and Lakeland. This week they are at Springbrook Park, South Bend, Ind., with others on the circuit to follow.

The D'Arville Sisters played Ramona Park, Grand Rapids, Mich., the week of July 21, and received excellent press notices. They are this week at Wagona Beach Park, Bay City, Mich.

Edward Clark, of Clark and Bates, was held up by negro footpads at Charleston, S. C., on July 14. The footpads despoiled Mr. Clark of \$65 and presented him in return with eight severe cuts on his left arm. Clark and Bates have finished the Boston circuit and are playing West.

Lucy Monroe has issued a pretty fuller descriptive of her new playlet, Jags, by George F. Martin. Miss Monroe, who is assisted by Charles Sinclair, has tried the playlet in the parks for eight weeks past, and it has won much favor. She is booked in the leading houses for next season.

Minnie M. Allen, who scored a hit at Proctor's, Montreal, recently, appears at the Lyceum, Atlanta, Ga., this week.

Louis A. Simon, Grace Gardner and company in Will M. Cressy's The New Coachman were a hit at the Farm Theatre, Toledo, last week.

The Three Keatons were compelled to close their engagement at Electric Park, Baltimore, last week because Mr. Keaton was suffering from a mangled finger. They resume work this week at Binghamton, N. Y.

James J. Morton called for London on Wednesday.

Rafford and Winchester have finished a successful nine weeks' engagement over the Burt, McCullum and Burke circuits. They are this week featured at Lakeland Park, Dayton, O., with Mansfield, Columbus, and Toronto, Can., to follow before going East to John Fred Irwin's Majestic Burlesques for the season.

Max Taylor, who is playing Schermer Park, Montreal, this week, will be the subterfuge of the New Gotham Theatre Stock company, Brooklyn, the coming season.

Agnes Elsie Bernard, formerly of the team Leonard and Bernard, put on a new monologue act with success at the Academy of Music, Atlantic City, last week. Miss Bernard dis-

gusted herself on Thursday by saving the life of a professional lifeguard, one Captain Charles E. Clark, who was stricken by lightning while swimming, and probably would have been drowned if Miss Bernard hadn't gone to his rescue.

The Chicago Lady Quartette headed the bill at the Palace, Plymouth, Reg. week of July 15, and scored a hit.

Edward Curran, of Curran and Milton, was made a member of the Omaha Aerie, No. 55, Eagles, July 25.

Loney Haskell and several other vaudevillians that appeared at Riverside Park, Asheville, N. C., last week received a special permit to visit "Biltmore." George W. Vanderbilt's famous estate near Asheville. A tally-ho was secured and an entire afternoon was spent in driving around the beautiful grounds.

The first appearance of the Lake Sunapee Mastodon Minstrels occurred on July 27 at Bledgett's Landing, N. H. The affair was a feature of the opening of the Bledgett's Landing Cottage Owners' Association's club house. Posters, one of which was received by THE MIRROR, informed the world that the co. was "The Greatest Aggregation of Black Face Talent Ever Gathered Together." Among those who were part of the grand whole were Frank Cressy, intercomer; Jack Norworth, another; H. Brainerd, who played bones; Harry E. Cressy, Will M. Cressy, Frank Cressy, Water-Cressy, George B. Wright, C. H. Billings, Ed R. Nichols, and Louise Dresser.

Arnold and Wagner sailed for Hamburg, Germany, July 27. They will return at the end of September.

The Fredericks Brothers and Jennie Burns in their new musical act began a seven weeks' engagement over the Pennsylvania parks at Lancaster last week successfully.

Adelle Purvis Orr's revolving globe act scored at the Auditorium, Pier Atlantic City, N. J., week of July 15, and Manager Dockstader has booked her for a return date Aug. 18.

Fiske and McDonough are appearing in their "My of the alms," Brocky's Temptation, at Tony Pastor's this week.

Mr. and Mrs. William F. Hardiman, of Pittsburgh, Pa., are on a short visit to New York, and are the guests of Mr. Hardiman, of Pastor's Theatre, at his home in Brooklyn.

The season of the Harlem Music Hall will open on Aug. 31.

Julius Hurlig and Samuel L. Tuck, of Hurlig and Season, leave to-day for Chicago on business connected with their theatre in that city. Hurlig and Season have arranged for the lease of a theatre in Toronto.

The Association of Vaudeville Managers will bring one hundred and twenty-eight European acts to this country during the coming season. This is more than double the number of acts imported in any previous season.

Victor V. Van, the finger whistler, played Proctor's Fifth Avenue Theatre last week, though his name was not on the programme.

Fred Lucier is playing over the J. J. Flynn park circuit with My Aunt's Nephew co. His single specialty has scored a hit.

## FAIRS AND CARNIVALS.

Alpena, Mich., Lodge of Elks, No. 505, will hold a street fair Sept. 3-4. All arrangements have been completed, and the fair promises to be a great success. Some first-class attractions have been booked. All Elks are invited to attend.

The preparations for the Salt Lake City, Utah, fair and carnival to be held July 22-27, are progressing favorably. The majority of the midway attractions have already arrived in the city.

Brazil, Ind., Fall festival and carnival will be held Sept. 22-24. M. J. Stafford is secretary.

Among the Fairs and Carnivals scheduled to take place in the West in the near future are:

August 1-15, Crystal Lake, Minn., Carnival and Firemen's Tournament; A. F. and A. M. Twenty-first Annual Commemorative Celebration; 15-17, Lexington, Ky., Lexington Fair; 18-20, St. Louis, Mo., St. Louis Fair; 19-21, St. Paul, Minn., St. Paul Fair; 22-24, St. Paul, Minn., St. Paul Fair; 25-27, St. Paul, Minn., St. Paul Fair; 28-30, St. Paul, Minn., St. Paul Fair; 31, St. Paul, Minn., St. Paul Fair; September 1-5, St. Paul, Minn., St. Paul Fair; 6-10, St. Paul, Minn., St. Paul Fair; 11-15, St. Paul, Minn., St. Paul Fair; 16-20, St. Paul, Minn., St. Paul Fair; 21-25, St. Paul, Minn., St. Paul Fair; 26-30, St. Paul, Minn., St. Paul Fair; October 1-5, St. Paul, Minn., St. Paul Fair; 6-10, St. Paul, Minn., St. Paul Fair; 11-15, St. Paul, Minn., St. Paul Fair; 16-20, St. Paul, Minn., St. Paul Fair; 21-25, St. Paul, Minn., St. Paul Fair; 26-30, St. Paul, Minn., St. Paul Fair; November 1-5, St. Paul, Minn., St. Paul Fair; 6-10, St. Paul, Minn., St. Paul Fair; 11-15, St. Paul, Minn., St. Paul Fair; 16-20, St. Paul, Minn., St. Paul Fair; 21-25, St. Paul, Minn., St. Paul Fair; 26-30, St. Paul, Minn., St. Paul Fair; December 1-5, St. Paul, Minn., St. Paul Fair; 6-10, St. Paul, Minn., St. Paul Fair; 11-15, St. Paul, Minn., St. Paul Fair; 16-20, St. Paul, Minn., St. Paul Fair; 21-25, St. Paul, Minn., St. Paul Fair; 26-30, St. Paul, Minn., St. Paul Fair.

## VAUDEVILLE.

## JAMES J. MORTON

SAILED FOR LONDON, WED., JULY 24, ON BOARD THE OCEANIC.

A large follow, on a large boat, going to a large city to have a large time. That's all!

## WILL M. CRESSY

"The hull thing"

At Bledgett's Landing, Lake Sunapee, N. H.



## Three Keatons

Acrobatic and Grotesque Comedians. Actual Activity.

Have weeks Aug. 28, Sept. 2 and 9 open. All open commencing Oct. 7. Address (1) KEATONS, Binghamton, N. Y., care St. E. R. Co., two weeks, commencing July 28.

## VERNON THE VENTRILOQUIST

Ventriloquists of the ORDINARY kind do not "go" very strongly at the Howard, but the way Vernon catches the fancy of the audience at the old house this week proves he is NOT IN THE ORDINARY CLASS, but is in MANY RESPECTS WORTHY of his kind in Vaudeville.—Helen Post.

JOE, Vernon's Road Handed Del.

ARE you going to the other side? Have your Heavy Trunks Exchanged for Light Weight, Strongly Made.

## RATTAN TRUNKS.

SPECIAL SIZES MADE TO ORDER.

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HIGH CLASS VAUDEVILLE.

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## Little Elsie Janis

"Pocket Edition of Chas. Loftis."

So say the critics.

Address care Henson.

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## SKETCHES for Vaudeville work.

Generally have one or two on hand. S. E. LINDENBAUM, P. O. Box 24, Brooklyn, N. Y.

Watson, and Lew and Mae Brigham 25 for benefit of South End Dispensary and Hospital. For 25-3: Thomas and Watson's Comedy co. (Buddy Carter, Edwin R. Phillips, Mackie and Walker, and Garry Shook).—Items: Charles Kilpatrick after four weeks' engagement at the Point of Pines, has been re-engaged for his second season a short of season. Mr. and Mrs. Phil Ott, of the Point of Pines, a "send-off" from the residents of the Point of Pines, when they returned to the West.—Way and Maitland are stopping at Crescent Beach.

MONTREAL, CAN.—Division F. of the Proctor Stock co., produced July 22-24 A Game of Wits and The Regiment, the latter adapted by Henry Hamilton from Von Mier's War and Peace. It was the first performance of The Regiment, and there were a few new comedies, and a little uncertainty about the lines, but these things will without doubt be corrected by a few performances. Margaret Pitt strengthened the good impression which she made on her last visit by her performance of said Thornton Robert V. Ferguson was amusing as her military father. Ada Lovick made a capital Mrs. Doubtless, and William Kelly was a really Captain Featherston. In The Game of Wits, Ada Lovick served as the comedy old soldier. Augustus Halloway gave a creditable performance of Captain Hardy, and Katherine Halloway was acceptable as Venus. Our Flat 25-27.—The Green Family, the headliners, scored throughout the week. Low Sully was unable to appear on account of illness. For week 25-27: Marie Dressler, Hana and Richards, Walter and Norwalk, Wang Doo-Gu, Quercette, Foster, Trio.—Manager Donovan, of Montreal's, offers the following bill for 28-3: The Green Family, the headliners, scored throughout the week. Low Sully was unable to appear on account of illness. For week 28-3: Marie Dressler, Hana and Richards, Walter and Norwalk, Wang Doo-Gu, Quercette, Foster, Trio.—Manager Donovan, of Montreal's, offers the following bill for 28-3: The Green Family, the headliners, scored throughout the week. Low Sully was unable to appear on account of illness. For week 28-3: Marie Dressler, Hana and Richards, Walter and Norwalk, Wang Doo-Gu, Quercette, Foster, Trio.—Manager Donovan, of Montreal's, offers the following bill for 28-3: The Green Family, the headliners, scored throughout the week. Low Sully was unable to appear on account of illness. 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## SHOP TALK.

"I feel disposed," said the tragedian, "to ward a homily on the fatal gift of humor."

"I will supplement it with a few remarks on the fatal gift of beauty," said the tall man. And the fat man intimated that he was prepared to pose as the frightful example to both.

"Tom Corwin, the statesman, jurist and wit, maintained that the free rein given to his sense of humor kept him from the nomination, which would have been equivalent to an election, to the Presidency. Sunset Cox, a true statesman, ripe scholar and all-around splendid fellow, had an exquisite sense of humor, which he could not hold in check. He would expose the humorous side of the most serious questions of diplomacy or statesmanship. The habit fixed his status as a humorist at the expense of his superb qualities as a legislator and controversialist. The name of Charles Lamb suggests to the average listener only witty epigram or smart repartee. Yet he poured out his soul in exquisite pathos and melting tenderness. John H. Owens was one of the greatest actors I have ever known, but he couldn't help being funny. Merriment lurked in his restless eye, and lips of mischief played about the corners of his sensitive mouth. The oil of unctious fairness oozed through his skin. Yet to me his greatest work was in *The Chimney Corner* and *Mrs. Bateman's comedy of Self*. His Caleb Plumber and John Unit were great performances—sympathetic, soulful, convincing. The low comedian was not in evidence for an instant. Yet the audience was always waiting for him, and quick to seize upon any pretext for a laugh. For this reason he played these characters but rarely. He felt that the best efforts of his life were in a measure thrown away. The dear public had branded him *Solon Shingle* and *The Live Indian*. He could have given a thoughtful, consistent and scholarly performance of *Hamlet*, but two-thirds of his audience would have laughed at his earnestness, no matter how convincing it might have been to the student and analyst. All of which but emphasizes what I have said at this board before. The people who really think upon any subject are an insignificant minority. All of the rest think they are thinking. They are not. They are so constituted as to be incapable of anything beyond absorption. A thought is born. It wanders through space, perhaps for centuries. It is the positive quality. At last it comes in contact with the sensitive negative plate—a human brain that has been dipped in the proper solution. The bright sunlight of reason shines upon it. It develops, it germinates, it emits germs and microbes of thought. They fill our thin channels of air to such an extent that it is impossible to escape them. They permeate. Then the great unwashed claps his hand on his forehead and cries, 'Oh! I have it.' Then it goes and says, 'I thought it.' It didn't; it only caught it."

The tall man slipped his Burgundy with an expression of amused interest. The fat comedian said that in the light of this statement some things heretofore obscure were made clear. "For instance," he said, "you will recall that during the recent terrible hot spell I missed two sessions, much to my regret."

"And sure," said the tragedian. "The doctor pronounced it cholera morbus. Now who knows but some great thought has been born, and I have caught it?"

"Scarcely probable," mused the tall man. The comedian gave him a withering look, and the tragedian, smiling, continued: "Pardon my digression. That thought-germ is a hyphen in which I delight to stray. Another good friend, still very much in evidence, is the Hon. William (known to many as 'Billy') Mason. He is a United States Senator, with a mental equipment equal to all requirements. But he is a natural born comedian. It requires constant effort on his part to be serious upon any given subject for ten consecutive minutes. I believe that a good laugh from the galleries does Mason's heart more good than would thousands of applause for an eloquent flight of well rounded periods."

"Mason's status as a statesman will be neutralized by his sense of humor."

"Possibly he will see the error of his ways and become one of us before it is too late," said the tall man.

"I object," said the fat comedian. "Mason is fatter than I am. There is but one star fat part in the range of the classic drama. I have my optic slanted in that direction. So 'no more o' that, Hal, an' thou lovest me.' Does that microbe permeate?"

It was agreed that Mason should not be encouraged to become a stage elevator, and the tragedian continued: "I have been told that Colonel John Hay, in his great achievements of latter years, has frequently expressed contempt for the 'Pike County Balladeer,' even going so far as to regret that he had ever written them. That John Hay is a great diplomat, one whom his country should delight to honor, will not be questioned by any true American who has a soul superior to vulgar partisanship. Yet, though I am neither prophet nor son of prophet, I do believe that the author of 'Little Breaches' and 'Jim Bludoe' will be enshrined in thousands of hearts when the great Minister and Secretary of State will represent an unknown quantity, save to students of contemporaneous history."

"A parallel case," said the tall man, "is that of the late D. R. Locke. I knew him for many years. He is scarcely mentioned save as 'Nashy.' His 'Confederate X-Roads' papers, under the signature of 'Petroleum V. Nashy,' are among the famous outputs of native humor. A year before his death I dined with him at the Lotos. With the small hours he grew mellow and introspective. In latter years he had done literary work of superior

quality. For twenty odd years, as chief editorial writer of the *Toledo Blade*, he had wielded vast influence in State and national politics. He had made and unmade 'statesmen'; he had been courted and feared by law makers and law breakers. And yet, he said, 'now, in the fullness of my powers, I am only "Nashy," and should my reputation survive me for a decade or two it will not be myself, my name, my soul, my personality, but simply that crude fiction, "Nashy," an outgrowth of local conditions and environments. The ghost of "Nashy" casts a shadow over twenty years of successful endeavor and honorable achievement.' And he spoke with real bitterness.

"It's odd, isn't it," said the fat comedian, "that all of the funny men want to be tragedians and poets?"

"I have sometimes thought—" began the tragedian.

"You mean that you have sometimes thought you thought," said the fat man.

"Thank you, good sir; I owe you one." I believe that Joseph Jefferson could give to-day a superb performance of *King Lear*; probably as good a performance as any living actor. But I don't believe the public would accept him or go to see him in any character where they could not have a laugh at him.

"The more you talk the dryer—I mean, the sadder it makes me feel," said the fat comedian. "I wonder what sort of niches we three will be occupying when posterity begins to juggle with our achievements?"

The tragedian, taking a hint from the comedian's *lappas lugans*, had ordered a bottle of Burgundy. The tall man and the comedian exchanged a pleasant glance. Not so much for the Burgundy, perhaps, though neither objected to it, as to the knowledge that it meant at least another hour or two together, for the tragedian was always at his best over his second bottle of Chamberlain. For a time the rich vintage was sipped in silence.

The tragedian began slowly: "Two spots on earth are dear to me beyond all others. Second place must be given to this cozy nook, where for, lo! these many years, we have lived over again our busy lives in our congenial shop talks. A thousand memories, tender, humorous, pathetic, must ever be associated in my mind and heart with this grill room corner. When the links that hold us together here shall drop away, and our shop talks shall be overheard no more, if we can but feel that in a small way we have contributed to the fund of innocent mirth, that we have added to the 'laughter that leaves no after bitterness like gall,' that we have occasionally touched some latent chord, hidden away in a human heart, causing it, even for an instant, to swell and vibrate and yearn toward its kind; if we have won from a stubborn soul the unconscious tribute of a tear, and inspired it with one gentle, kindly sentiment, we have done good to our fellows, and that consciousness shall make memories of this little corner doubly dear. If we have taken an occasional shot at folly, vanity, vulgarity and egotism, in their sometimes ambitious flights, our shafts have not been venom-tipped, though abundant material were at hand. And so 'let the galled jade wince, our withers are unwring.' So much for ourselves and second place.

"Over on old South Brooklyn Heights, on a quiet residence street, famed for its beautiful growth of shade trees and well kept hedges of South American privet, stands a little three-story brownstone house. Like all houses upon that street it is back a matter of thirty-five feet from the street. It is overgrown on three sides with the soft, clinging Japanese ivy, planted by my own hand. From the room which I sometimes call my den I look out upon a beautiful hedge, a small, well kept lawn, and on the street a row of sturdy young maples, which my own hands helped to place there just twenty years ago. This is the one spot on earth dear to me above all others. It has been sanctified by the devoted life and peaceful death of a noble mother. It has been glorified by the blush of a pure child-wife. It has been hallowed by the birth to her of two beautiful children. In a word, it is home. Not extensive or pretentious, but just plain home. Many fellow players have shared, and, I think, enjoyed its hospitality. I hope to greet them there for many years to come. In days of prosperity its walls have echoed rivalets of song and rivers of laughter. And in days of adversity it has been a refuge and a sanctuary. Its peaceful atmosphere has brought succor to the aching heart, rest to the weary brain. From the window of my den I have seen blushing brides brought to their new homes, to enter upon that new life of wife and motherhood. I have returned at the end of my season to see trim maids pushing the wicker carriage, with its wealth of lace and silk and pink and white babyhood. Two or three seasons more and their merry laughter, mingling with that of my own little ones, has echoed through the street or filled my house with music. And the little wicker carriage has had a new lining and a new occupant. I have seen them pass from babyhood to girlhood, from girlhood to maidenhood. Then, at the end of another season, the little figure has been shot upward two or three inches and the skirt has shot downward toward the ankles. She has reached that inexpressible age when we hesitate between lifting our hats and chucking her under the chin.

"Through these fleeting years a solitary figure, one of the occupants of a residence almost directly opposite my window, has become so familiar as to seem almost a part of my daily life, though entirely apart from it. He was some years my senior, so I have seen him pass from hearty middle life to premature old age. I never knew him. Some subtle alchemy seemed always to hold us apart. His

family name I knew without recognizing the significance. From my window I could see him at his desk, as he could see. Our eyes frequently met. Each seemed to be waiting for a sign of recognition, and both hesitated until it was too late. I met him on street cars and street corners. I always felt that same desire to offer my hand, but never did it. I know now, alas! too late, that his feelings and impulses were identical with my own. I have learned that the peculiar condition was discussed in his family as in mine. I knew that he was both a reader and a writer; of late years his eyes failed greatly. Returning from professional engagements at any hour of the night, I always looked up at his window, and never failed to see the familiar dim light. He would be seated at the window, smoking his cigar, or bending low over his desk, his eyes shaded, reading or writing. During the past year he became quite infirm, and for the first time carried a cane. He was generally regarded as a recluse. His sense of neatness and order were constantly commented upon by his neighbors. His lawn was beautifully kept. He seemed to know and love each separate blade of grass. He could detect the smallest fragment of paper or refuse on his lawn or the street fronting his house, and would climb down from his third-story perch, gather it up and deposit it in the arcaway ash barrel.

"A few weeks ago, as I was starting to fill an engagement in Buffalo, he alighted from the street car at the corner as I stepped on. Then for the first time I observed how really feeble he was. Our eyes met. He was leaning heavily upon his cane, and his thin, white hand trembled. There was a furtive, pleading look in his pale, weak eyes. My heart came into my throat. I felt an inclination to take the frail, trembling body in my arms. I had a grip in either hand, my foot was on the step. The car started with a jerk and I was thrown into a seat. As we disappeared he still stood on the corner, resting on his cane, watching the car. I felt an inexpressible sadness for many hours, and resolved that immediately upon my return I would call upon him. I reached the city from Buffalo on July 8. The house across the street seemed closed. I knew that for many years the other members of the family had spent their Summers away from the city, but he always remained at home, taking his meals outside. I watched the window for days, but the familiar figure did not appear. The house was locked. None of the neighbors had seen him for some days, though it was known that he did not leave the city with his relatives. The house was supposed to be looked after by a caretaker. On Friday evening, July 12, picking up an evening paper, I read the following: 'Robert Henry Newell, poet, journalist and humorist, known best as the author of the "Orpheus C. Kerr" letters was found dead this morning in the third story front room of his residence, 128 First Place, Brooklyn. The surroundings and condition of the body would indicate that Mr. Newell had been dead for several days.' And there for the first time I learned the identity of the man toward whom I had felt myself so strangely attached for twenty years. What a little place this big world is, after all. This was one of the many serious errors of my life. Let us lay the lesson to our hearts. The world is full of hungry, sensitive souls, anxious for congenial comradeship, yet shrinking from it through a false sentiment or some mysterious natural law. Let us resolve to meet them just a little more than half way. We may bring happiness to them and to ourselves. Should we meet rebuff, we can easily survive it in the approval of conscience. I was one of four who saw all that was mortal of Robert H. Newell placed in a receiving vault in Greenwood. A solitary bunch of lilies lay upon the casket. I am thankful, at least, that I was permitted to place them there."

"He was a gifted man," said the tall man. "Palace Beautiful" and other of his poems breathe the true spirit. 'Cloven Foot' evinces both imagination and constructive power. His editorial and journalistic achievements were of the highest, yet, in justification of your original premise, he is known, and will continue to be known, to the world at large as 'Office Seeker.' That, however, is no mean distinction, for those letters are fully equal to Lock's 'Nashy' papers, both in conception and quality of humor. One of his clever bits of verse was 'The Irish Sentinel's Lament,' which began:

"I'm ahtandin' in the mud. Biddy,  
With not a spicuin near.  
And allance, apachous as the grave,  
Is the only sound I hear."

"Being asked for a distinction between humor and wit, he said: 'Humor is the sunshine of the language, wit its lightning.'"

"Mark Twain seems to be about the only professional funny man left, and he has commenced talking politics and religion," said the comedian.

"Oh, Twain's all right," said the tall man. "His political wisdom is as funny to me as anything he ever wrote, and I'm an admirer of him, too. But you err in saying he is the only funny man left. What's the matter with 'Biff' Hall and 'Punch' Wheeler?"

"Sure enough! Why, there is quite a bunch of us left. For the sake of history we must get together and resolve not to be so funny. If we can't bust up that 'fatal gift of humor' gag, the task may as well be abandoned."

"The one fact in Newell's life that in a way linked him with our profession," said the tall man, "was his marriage with that wildly beautiful creature, Adah Isaacs Menken."

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"We always are when we dine together," said the tall man. The fat comedian said he was about to make that same observation when his lips came in contact with the "pony" and he forgot it.

"But what was the singular thought?" "Ah! true. When we have finished our cigars we will adjourn to the library, and with your approval I will read to you that wonderful little story of Balzac, 'A Passion in the Desert.' It will reveal the thought that came to me so much more vividly than I could tell it."

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